

KERAMIC STUDIO

Vol. X. No. 2

SYRACUSE, NEW YORK

June, 1908



THE KERAMIC STUDIO and its Editor, Adelaide A. Robineau, who is also a member of the New York Society of Ceramic Arts, take great pleasure in presenting in this issue the work of that society. Although but a third of its members are represented the readers of KERAMIC STUDIO will be able to form a very representative idea of its work.



A design of conventional rose for plate was published in April number with the signature B. H. P., the name of the designer having been lost. This design is by Miss Bessie H. Proctor, 215 Lafayette Ave., Brooklyn, N. Y.



The Manual Arts Press of Peoria, Ill., has just published an interesting brochure by Frank Forrest Frederick on "The Wash Method of Handling Water Color," a method which is little used now except in the art trades. Its artistic possibilities are clearly brought out by Mr. Frederick and well illustrated with some of his own water colors.



In presenting this number of the KERAMIC STUDIO, it is our wish to give some idea of the work and ambition of the New York Society of Ceramic Arts, in the hope of enlisting the help and interest of our large army of ceramic workers in the Society's undertakings.

The "object of the Society is to develop and foster Ceramic Art in America" by setting a standard of artistic excellence in the productions of both the potter and overglaze decorator, and by showing to the public in annual exhibitions the finest productions of ceramic art for the sake of study and comparison. Its aim is not to establish a school of Ceramic Art but to encourage individual endeavor and to create a demand for work of merit.

Its membership is drawn from all parts of the United States and it is the desire and pleasure of the Society to welcome any one to its circle who is interested in the development of the art. There is a strong fraternal feeling among its members and great enthusiasm is brought to bear in their endeavor to establish a higher standard than has been that of the ceramic worker heretofore. It hopes to promote a general interest in the study of design and the principles of decoration and to help the workers in this art as well as the public to an appreciation of what is suitable and fine in ceramics.

For the past three or four years the N. Y. S. K. A. has exhibited no naturalistic painting, not for the reason that the Society debar all such work, but because the jury considered such naturalistic pieces submitted as not of sufficient excellence for the purpose. The Society does not, however, and no society with a knowledge of the principles of art in decoration ever could, stand for or exhibit naturalistic painting of flowers or figures on objects of utility such as

tableware, vases, etc. When the above mentioned motifs are artistically treated on panels or tiles for decoration they are eligible for any exhibition. Of recent years, the Society's annual exhibitions have been very beautifully presented in the galleries of the National Arts Club with a large showing of the work of the representative overglaze decorators as well as of the leading makers of pottery. The last exhibition was one of unusual interest, showing a distinct advance in the work, and an increased interest in the study of design by its members. What was most gratifying also was the show of interest in the Society's work, by the large potters and tile makers, and the desire on their part to co-operate in the work by exhibiting the best productions of their establishments. It might be of interest to add that this was financially also the most successful exhibition for several years.

MAUD M. MASON,
Pres. N. Y. S. K. A.



The New York Society of Ceramic Arts is making great strides in the way of increasing its membership and advertising as well as selling the work of its members.

A most successful auction sale was held at the store of M. T. Wynne recently and to Miss Wynne, who is an associate member of the Society, much is due for the success of the sale. At a special meeting of the executive, arrangements were made to place the work of the society on sale at Newport, R. I., during the summer months.



THE HYDRANGEA PANEL (Supplement)

Maud M. Mason

THE study has necessarily been reduced for reproduction and would be much more effective if enlarged to twice its size.

In carrying out the study keep all the tones quite flat, matching the values as well as the colors as nearly as possible.

After sketching the design in ink paint in the darks of the leaf masses, also the trees, shadows under them and the bush with Royal Blue and a little Dark Green, then paint the shadows of the flowers with Brown, Pink and a little Violet and the trunks and branches of the bush with the same color used somewhat stronger.

The light green of the ground, also of the large bush, are painted with Albert Yellow and Yellow Green. Dust entire surface when dry with Pearl Grey and fire.

In the second painting tone the panel with a tint of Yellow Brown, padding it very light over the flowers and when dry again dust with Pearl Grey and fire. In the next painting carry a wash of Yellow Green and Yellow over all the foliage of the large bush, also over the ground, a wash of Blue or Violet over the distant trees and large shadows, as they may require, and also a tint of Pompadour over all the flower masses.

Repeat the above treatment until the desired colors and values are obtained.



LANDSCAPE TEAPOT STAND IN TWO COLORS AND THREE TONES

Caroline Hofman

TRACE the design upon the china and fill in all the outlines with special tinting oil into which a very little Black has been rubbed.

Let it stand, where no dust can reach it, for two or three hours and then dust with Ivory Glaze into which one-fourth proportion of Aztec Blue has been thoroughly ground. Fire.

Second fire—Envelop entire piece in special tinting oil, as before, pad thoroughly, and dust with a mixture of equal parts Russian Green, Yellow Green, and Aztec Blue, to which has been added as much Ivory Glaze as will equal the amount of the three colors.

Third fire—Treat all the darkest portions of the design with tinting oil as for first fire, and dust with Ivory Glaze to which has been added one-fourth its bulk of Copenhagen Blue and the same amount of Aztec Blue.

COLOR NOTES

Caroline Hofman

BECAUSE of having been asked to write a short article on the use of bright-color harmonies in overglaze decoration, the writer has made an attempt to express a few theories (and practices) along this line. Perhaps you will agree with them, perhaps disagree; they only stand for sincere opinions, with no intention of being dogmatic.

So many articles which we decorate are unsuited to brilliant coloring that we all revel when the opportunity comes to use full color-harmonies.

We women often feel, when looking at our color boxes, as we do when planning the new hat in the midst of a tempting display of flowers; there are so many possibilities. And yet, for that very reason, we must sternly resolve to select only the choicest color-scheme, and the simplest.

Every full harmony must contain some contrast; if your color-scheme seems tame and uninteresting it may be because the colors you have used are too similar in their natures. Think what would be a distinct contrast to the largest mass of color in your design, and introduce it in two or three small spaces.

Students beginning the study of color often make the mistake of planning but one spot of the color which is to brighten the whole scheme. They remember to break up the other masses of color so as to have an interplay, but then bang in goes their most striking color all in one spot, with the alarming result that it stands out in alarming prominence, declining to have anything to do with the rest of the color scheme. Every space of any color needs at least one subordinate sized space of the same to support it in the design; usually it needs more than one.

Study the methods of the oriental carpet weaver; he understands how to combine brilliant colors into one harmonious whole, by breaking and inter-spacing them, thus getting a play of the different bright colored spaces, one through another.

It is as much a study of proportion as it is of color-qualities, this combining of colors. Often a certain color which is unpleasant in one proportion may go very well in the scheme if you use less of it, or more.

We can dispense with red, in making our color schemes, much better than we can with either yellow or orange.

The most brilliant colors, out of doors, are harmonized by distance, the atmosphere veiling their intensity. Often an enveloping tone of soft gray is all that is needed to harmonize the color scheme that has come from the kiln harsh and "edgy".

APPRECIATION OF FORM

E. Mason

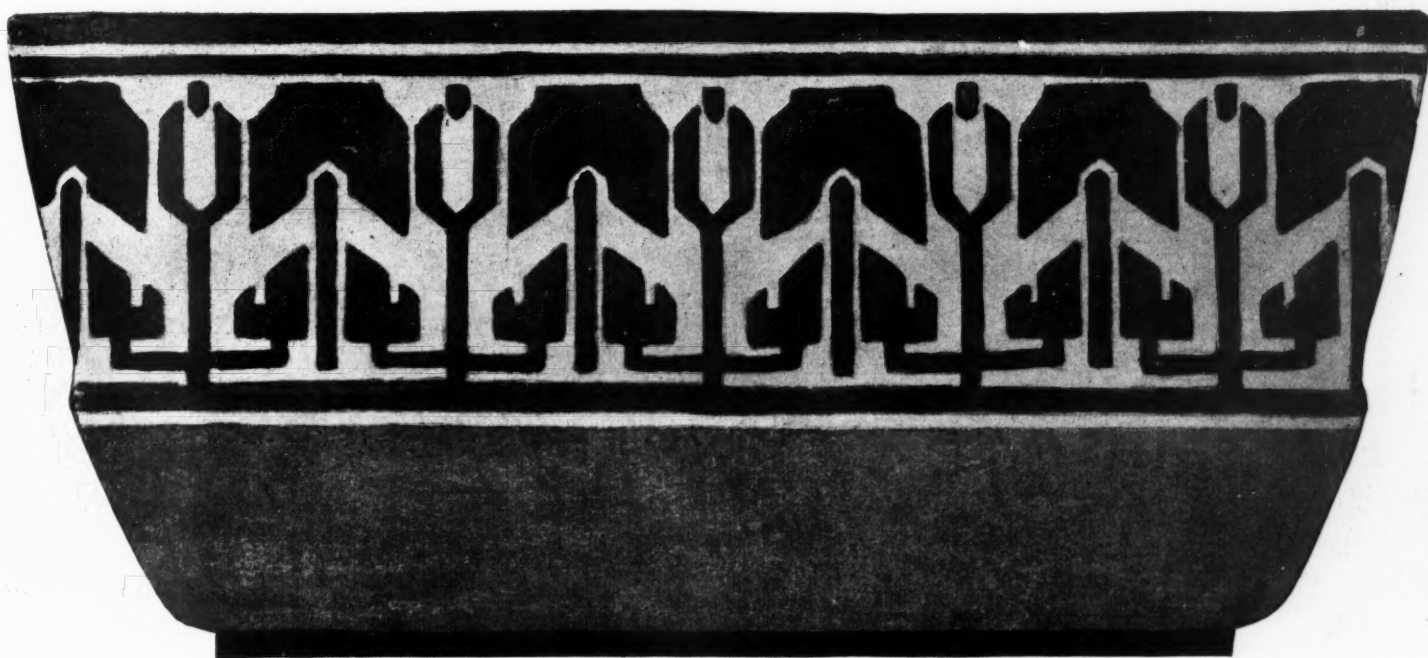
WHEN we compare ceramic thought, and what is more convincing still, ceramic work, with that of a few years ago, there can be no doubt in our minds that there has been a salutary change. That it is a salutary one, that our point of view is a better one, and that work and thought in ceramics is progressing, no one with a knowledge of the principles of decoration can deny. As a matter of fact, it is from a growing knowledge of these principles among our ceramic workers that the change has been wrought.

In no way is this more marked than in the difference in form of the articles used now and previously. Indeed, it would not be too strong a statement to make that the growth of appreciation for what is fine in decoration might be traced by the change in the shapes used during the evolutionary, or, if you prefer it, the revolutionary years.

If this does not in every sense hold good, it is due largely to the fact that manufacturers of the wares used have not kept pace with the decorators. This discrepancy would have undoubtedly been much more marked had not some of the ceramic workers, who had an appreciation of form as well as the needs of the average ceramist, helped the manufacturers to a better understanding of the situation. This they did by designing for them forms, which besides being fine in themselves were suited to the practical application of designs.

Another reason, too, why form may have failed to quite keep pace with the forward march in design, may be due to the fact that an appreciation of the subtleties of form is the result of a ripe growth, rather than a feeling for decoration.

Granting, however, these two objections, we can still hold to our first statement, that the change in the thought about ornament has led to an improvement in forms. With the desire for a simpler and more restrained decoration came immediately the demand for that indispensable adjunct—forms suitable for the expression of such thought.



SALAD BOWL—ELIZABETH MASON

SALAD BOWL

Elizabeth Mason

OUTLINE the design in ink, a very fine line is much the best. Indeed, if the worker is accustomed to do this sort of thing, the best result is really to be had by simply using the tracing without going over it in ink. In either case paint in the design in Empire Green with a little Brown Green added. When dry dust with Empire Green.

For the lower part of the bowl use the mixture of Empire Green and Brown Green for a tint, matching the value in the study.

For the second fire, tint the entire piece with Light Green Lustre, and repeat the same lustre for the third fire in the same way.

For the fourth fire if desired it may be outlined in gold, but is quite complete without it.

This is a very simple color scheme and an equally simple treatment, but makes a very pleasing and suitable decoration.

TANKARD IN CONVENTIONAL PATTERN OF GRAPES AND LEAVES (Page 29)

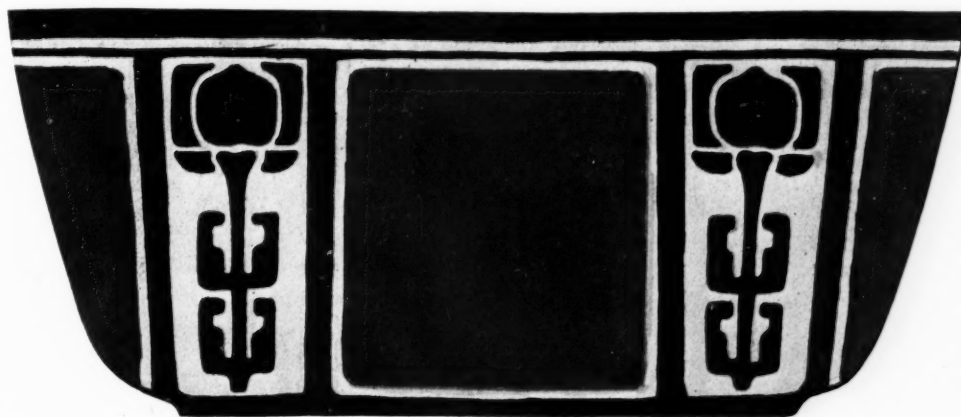
Jetta Ehlers

FIRST painting—Tint tankard with Grey Green, medium strength. Pad very smooth and even. Paint handle with Black and paint also the bands at the top and bottom with Black. Fire.

Second painting—Place design with India ink. Paint grapes with Vance-Phillip's Rich Blue, keeping the shapes very decided. Leaves are painted with Fry's Empire Green. Stems and branches are done in Black keeping all forms clean cut and snappy. Fire.

Third painting—Envelop entire piece with a thin wash of Finishing Brown. Pad until perfectly even and refire.

Fourth painting—Go over grapes and leaves with thin, even wash of same colors used in first painting. Touch up stems and lines with Black. Retouch handles and bands. There are no outlines used in the treatment of this design.

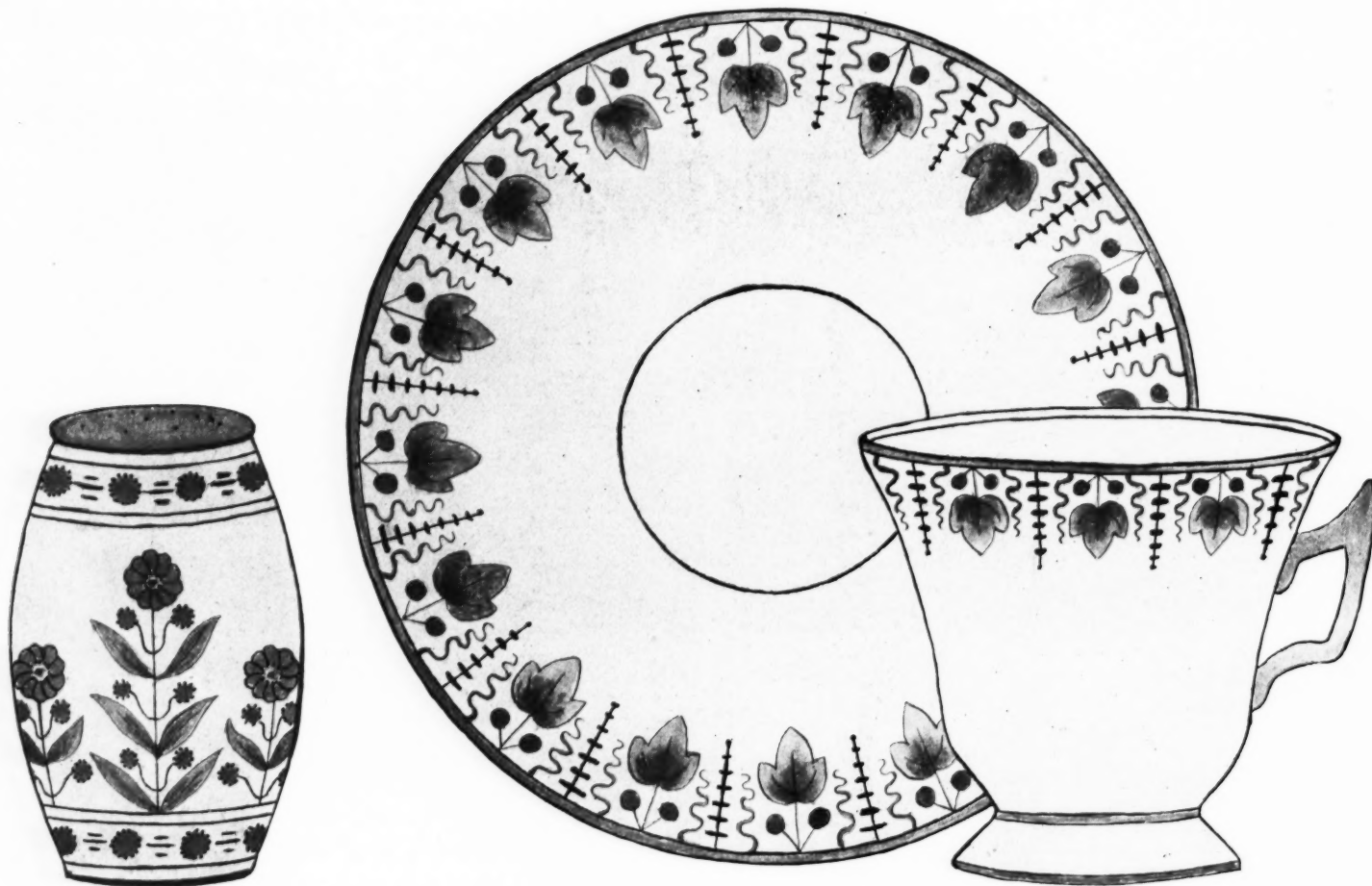


BOWL, FLOWER MOTIF—ELIZABETH MASON

TRACE the design in the panels, and paint this and the bands with Black. For the parts in the middle tones of grey, use Banding Blue tinted on evenly. When dry, dust the whole with Persian Blue.

For the second firing, tint the entire piece with Chinese Green and dust with the same color.

For the third firing tint the whole piece with Pearl Grey inside and out and dust with the same.



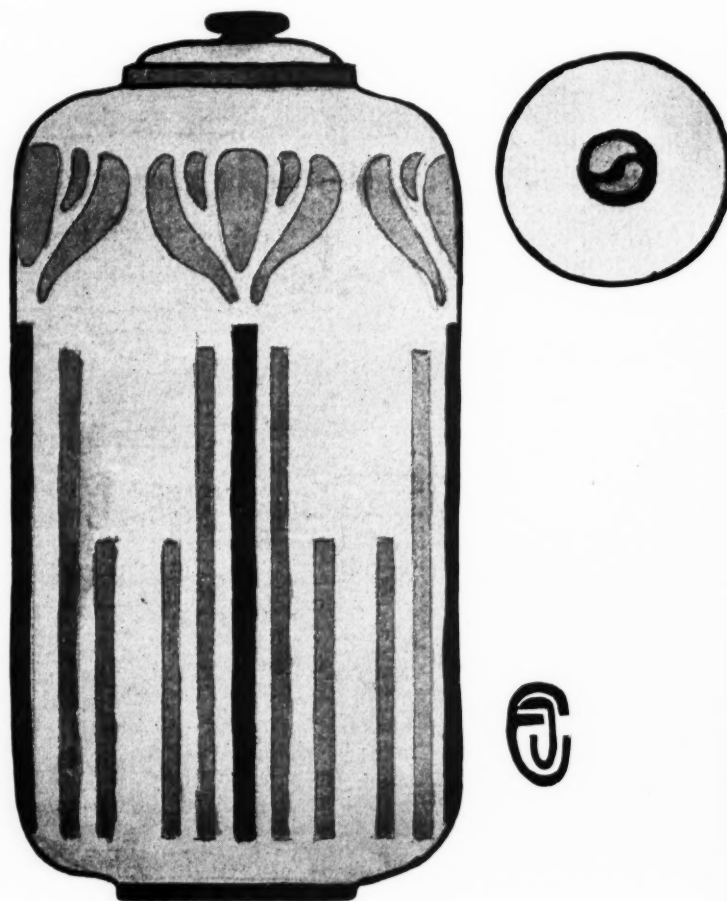
CUP AND SAUCER, AND DESIGN FOR SALT AND PEPPER—MAY MCCRYSTLE

CUP AND SAUCER, AND DESIGN FOR SALT AND PEPPER

May McCrystle

HANDLE, edge line and line on inside of cup are gold. The outside line is dark blue. Leaves and round forms are outlined in black made of two-thirds Ivory Black and one-third Dark Blue. The same black outline is used in little stem between cross lines on form between wavy lines, and the cross lines are made in dark blue enamel. Round forms are also of dark blue enamel. Leaves are of bright green enamel, and wavy lines on either side of leaves are of brownish lavender enamel. Dark blue is made of dark blue tone with Brunswick Black and Deep Purple, one-eighth Aufsetzweiss. Green is Apple Green toned with Brunswick Black and Deep Purple, one-eighth Aufsetzweiss. Brownish lavender is made of equal parts of Dark Blue and Light Violet of Gold toned with Yellow Brown and Brown 4 or 17 to make quite brown, one-eighth Aufsetzweiss. Mix outline and enamel colors with turpentine only, using enamel colors quite thin and vary the thickness so as to give shading to leaves and round forms. All colors are La Croix excepting Brunswick Black and Yellow Brown, which are Müller & Hennig.

The same colors and mixtures are used in design for salts and peppers. Gold lines and top is of Gold. Design is outlined in black and dots around the round form on border and design are of the same black. Round form is dark blue enamel. Center lines in between round forms are brownish lavender and shorter lines on either side are of green. In the tall growth the flower is of dark blue and the small round forms are brownish lavender. In the shorter growth the flower is brownish lavender and small round forms are dark blue. All leaves are bright green and center of all flowers are Capucine Red.

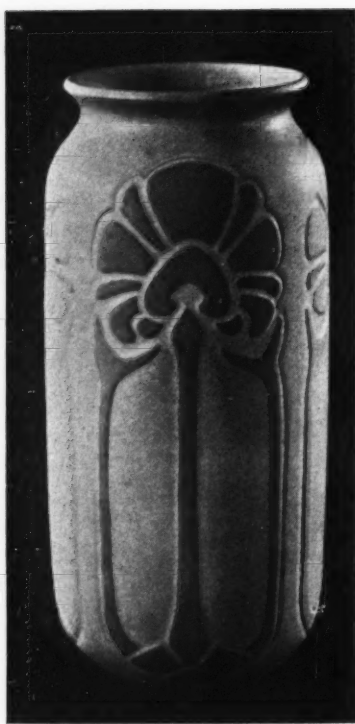


TEA JAR, CROCUS MOTIF—JETTA EHLERS

(Treatment page 32)



TANKARD IN CONVENTIONAL PATTERN OF GRAPES AND LEAVES—JETTA EHLERS
(Treatment Page 27)



Vase. Design of ships and waves in tones of grey and blue. Designed by A. E. Baggs and A. I. Hennessey.

Vase. Conventionalized peacock feather in blue and blue green. Designed by A. E. Baggs.

MARBLEHEAD POTTERY

Herbert J. Hall, M. D.

MARBLEHEAD" is a new name in the field of American Keramics. After three years of experimental progress this pottery is just making its bow to the public, having finally assumed characteristics which individualize it and which would seem to justify its existence.

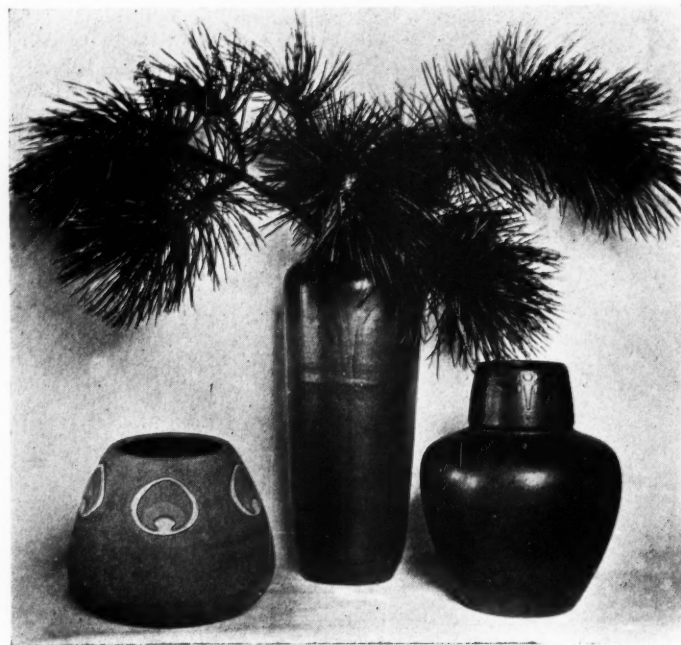
The new ware is made under unusually pleasant conditions. The buildings are situated directly on the waterfront of the harbor. To those who know old Marblehead this will mean much, for the little harbor is as remarkable for its beauty as is the old town for its well preserved Colonial architecture and for the crookedness of its streets.

The pottery plant is a very small one. It contains one kick wheel, a turning lathe and a six-burner kerosene kiln, besides well lighted spaces for designers and decorators and room for storage of pottery in the various stages of construction. There are three designers, one decorator and a thrower besides a kiln man who attends to all the firing and stacking. This represents the entire crew and yet there is a weekly output of over two hundred pieces including decorated tiles. This output represents a value of about five hundred dollars per week. As the plant is so small, it is possible to maintain a remarkable degree of co-operation. The designers themselves plan and decorate the individual pieces and personally direct their progress through the various

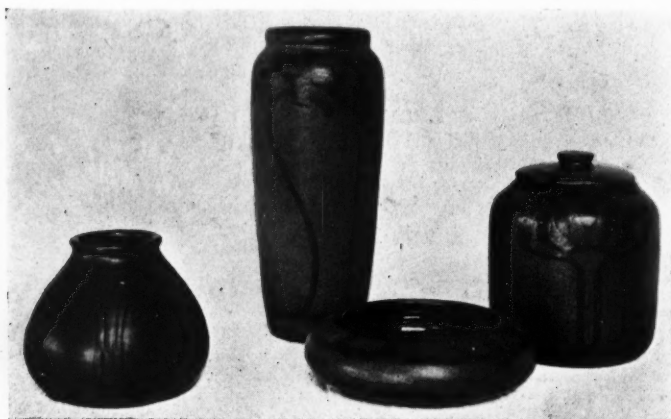
necessary stages. Not a shape is made, not a decoration applied, which has not run the gauntlet of the friendly criticism of the entire working force. The products therefore are essentially craftsman's products and they have the human interest and personal touch which can hardly be attained in a large pottery and which are usually not seen except in the product of individual workers. It would seem that these are facts of considerable economic and artistic significance. Do they not point to the desirability of small plants not only in pottery but in other true arts and crafts fields? Somewhere between the factory and the individual craftsman lies a point where it should be possible to meet expenses without cheapening the product. The factory with its heavy payroll must turn out such quantities of "goods" that the craftsman spirit is lost. On the other hand, the individual worker must give so much time to unimportant details that

his products can rarely command the price that in point of time alone they are really worth.

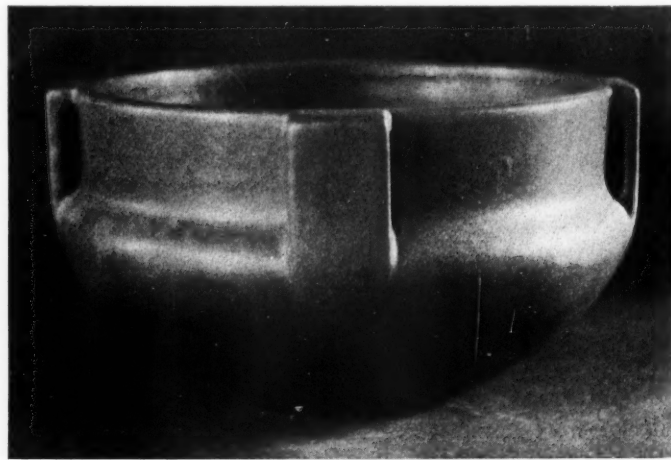
Perhaps the example of this small plant and the mutual helpfulness of its workers may do something toward solving



Vase with peacock feather spots designed by A. E. Baggs. Other two vases designed by A. I. Hennessey.



Vases in tones of green, with designs in olive brown and black. Tall vase and jar designed by Miss Maude Milner. Small vase and bowl designed by A. I. Hennessey.



Jardiniere with four handles. Dark grey glaze. Designed by A. E. Baggs.

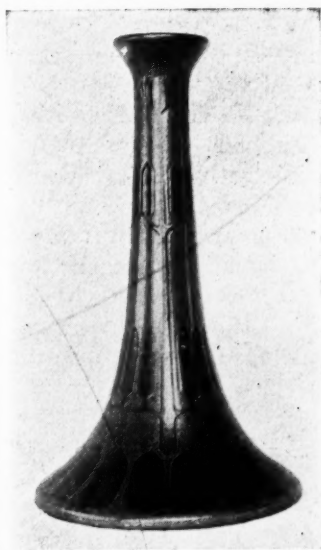


Four tiles in colored matt glazes. Designed by A. E. Baggs.

for our craftsmen the very perplexing but very insistent problem of making a living without the sacrifice of ideals.

The Marblehead ware has met with instant approval wherever it has been exhibited during the past year. Especially gratifying is the praise and recognition accorded by the various Arts and Crafts societies into whose salesrooms it has been freely admitted. Although the shapes are conservative and simple, and although the decoration is severely conventionalized and carefully used, it is evident that the uninitiated public approves, for the calls for the product are far in excess of the possible output.

Readers of the STUDIO may be interested to know that the Marblehead Pottery is part of a group of industries known as the Handcraft Shops. The group comprises hand weaving, wood carving and metal work. The whole establishment was started about three years ago by the writer, who is a physician in general practice and who wished to have an industrial plant where he could send his nervously worn out patients for the blessing and privilege of quiet manual work, where as apprentices they could learn again gradually and without haste to use the hand and brain in a normal, wholesome way. Fortunately it was seen at the outset that unless the teachers were the best craftsmen who could be found, the work would have no moral nor commercial nor artistic value. As it is, the standard in all these departments is exceedingly high, for the teachers when they are not teaching are turning out excellent products of their own.



Standard for electric lamp. Green with design in olive. Designed by A. E. Baggs.

The wood work and the hand weaving have proved most useful from the medical view point, and they have been very useful indeed.

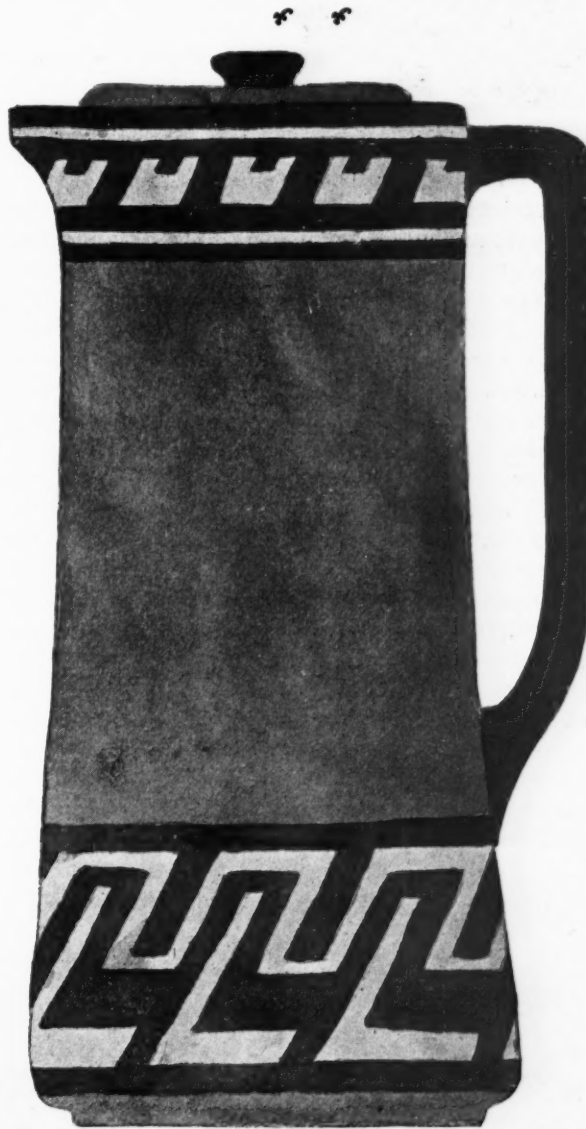
The technical requirements of an adequate pottery production proved so exacting that since the first year it has seemed wise to separate this department from the

medical plan entirely and to give it full professional swing unhampered by the requirements of teaching. Too much praise can not be given to the well trained men and women who have developed the pottery.

Mr. Arthur E. Baggs, now well known in Ceramic circles, is the leading spirit. His strong and sure touch is seen everywhere and his attainments in matt glaze decorations are the *sine qua non* of the pottery. The other designers are Mr. A. I. Hennessy and Miss Maude Milner. The decorator is Mrs. E. D. Tutt, the thrower Mr. John Swallow and the kiln man Mr. E. J. Lewis.

There are two artists not of the staff but friends of the pottery who occasionally contribute a clever and effective design or suggestion; they are Miss Annie E. Aldrich and Miss Rachel Grinwell. Mrs. John Swallow sometimes assists during rush times at especial detail work.

Finally, it may be said that the spirit of the place is delightful, that mutual respect and co-operation combine with a friendly rivalry to produce results which, in the writer's somewhat prejudiced opinion at least, cannot be secured so surely in any other way.



PITCHER—HELEN WALSH

THIS design may be carried out in tones of green or of blue. For the former, ground lay the pattern with Grey Green, and for the second firing, the entire surface with Green Glaze. Delicate blues may be obtained with Banding Blue and Azure Glaze.

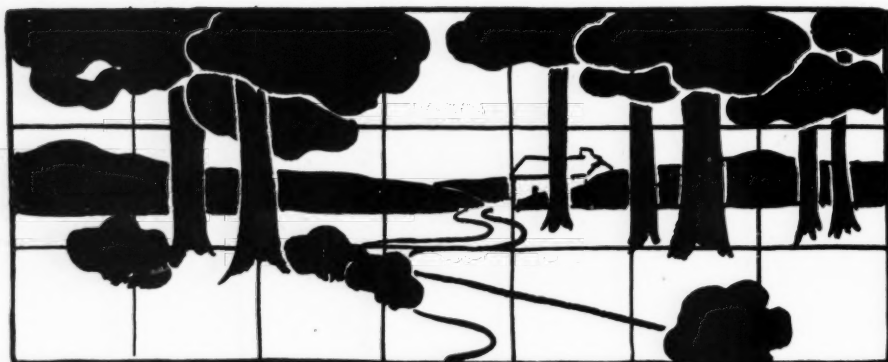


Fig 5.

THE DECORATIVE TREATMENT OF TILE MANTELS

Mary C. Sauter

IN the designing of a single tile, or group of tiles for a specific purpose such as a mantel-piece, the designer is limited in his scheme of decoration only by the thought of the use to which the tile may be put, or by the environment of the group or mantel-piece. Thus fitness to purpose must suggest in this, as in all other forms of design, the dominant chord around which all other chords must play, and into which they must finally resolve. This is true first in the general form, the ensemble, second in color, and last but not least in design; last, perhaps, because occupying usually a relatively small part of the whole, it must conform itself to, and at the same time accent the general character of the whole, and not least, because the inharmonious decoration of even a good thing will utterly destroy its character.

If the general contour conforms to the architecture of the room, and a harmonious color scheme has been chosen, then the mind is left free to consider the design.

Should simplicity be the prevailing characteristic, making the plain tone seem almost sufficient in itself, then the design must not only conform to, but be greatly subordinated to the effect of the ensemble. This suggests a simple line treatment, which shall band in the edges, and strengthen without destroying the effect. Fig. 1 suggests such a treatment of the top and sides of a mantel-piece. It is carried out by means of an incised line which gives a deeper tone to the plain matt glaze. Under certain surroundings so simple a border would be inadequate, and something of a more decided character would seem necessary to correspond with the general character of the room.

Fig. 2 suggests a simple motive arrived at by spotting well related shapes rather than by any conscious thought of flower conventionalization. The tile may be in one color by incising the design, thus accenting the form and deepening the color, or it may be in two or three well related colors or

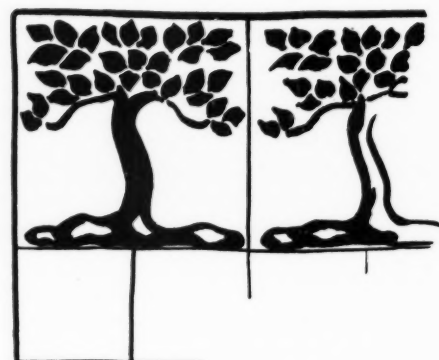


Fig 4.

tones, by incising the outline. Such a tile could be carried across the top and down the sides, or be placed with plain tiles of the same color to produce an all-over effect.

Fig. 3 is more suggestive of actual flower form. It is capable of yet another development in tone, that is a greater contrast between flower and leaf, giving at once a decided feeling of border, if used along the top and down the sides of the mantel-piece as in Fig. 1.

A scheme of Interior Decoration may need a deeper border across the top to give a richer effect. Such a scheme as given in Fig. 4 might be a little more full of meaning, and at the same time be no more varied in color. The border is of two tones of soft grey green, and is supported by perfectly plain tiling of a deeper grey green, giving a sense of solidity and of harmony.

Fig. 5 has left the strictly conventional, and at the same time avoids the naturalistic. It is carried out in flat tones of matt glaze. Its color is a rhythm of greens and blue greens. The lines hold in principle to the original idea, though the application so evolves itself as to be appropriate to an entirely different scheme of Interior Decoration.

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TEA JAR, CROCUS MOTIF (Page 28)

Jetta Ehlers

FIRST painting—Tint entire jar with warm ivory tone. Pad very evenly and fire.

Second painting—Place design with India ink and paint the crocus with Bischoff's Yellow Brown. The long centre stem effect is done with Shading Green, and the shorter lines with a yellow Moss Green. Top and bottom, a rim of Shading Green. Ornament on top of cover; background is Shading Green and small figure is Yellow Brown. No outlines on this design. Fire.

Third painting—Retouch all weak places, repaint bands and knob the same as in second process and fire.



Fig 2.

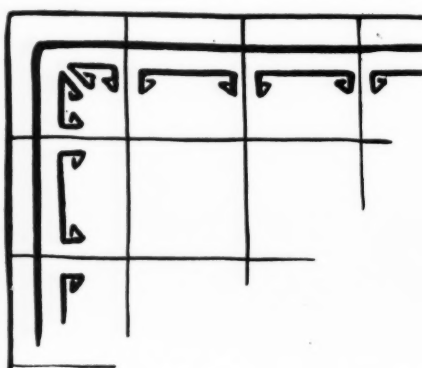


Fig 1.

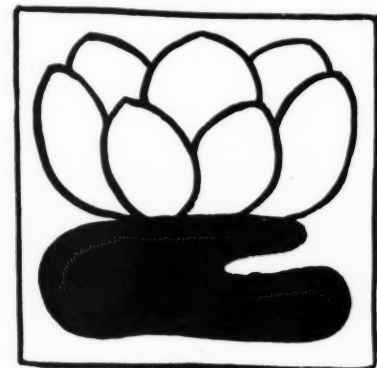


Fig 3.

PLATE DESIGN

Anna B. Leonard

THIS plate border may be carried out in various color schemes. In blue and grey, also in grey tones, or any two or three tones. It is very pleasing in grey tones; for the first firing Copenhagen Grey and Pearl Grey.

For the second firing wash a very light tone of Carmine No. 3 (Lacroix) on the roses and a very pale tone of Apple Green on the leaves which form the square unit. The centre panel is left grey. The design is intended to be used without an outline as the color should be dusted on. This may be done by transferring the design upon the china, using the graphite paper without turpentine having been previously rubbed on the surface of the china.

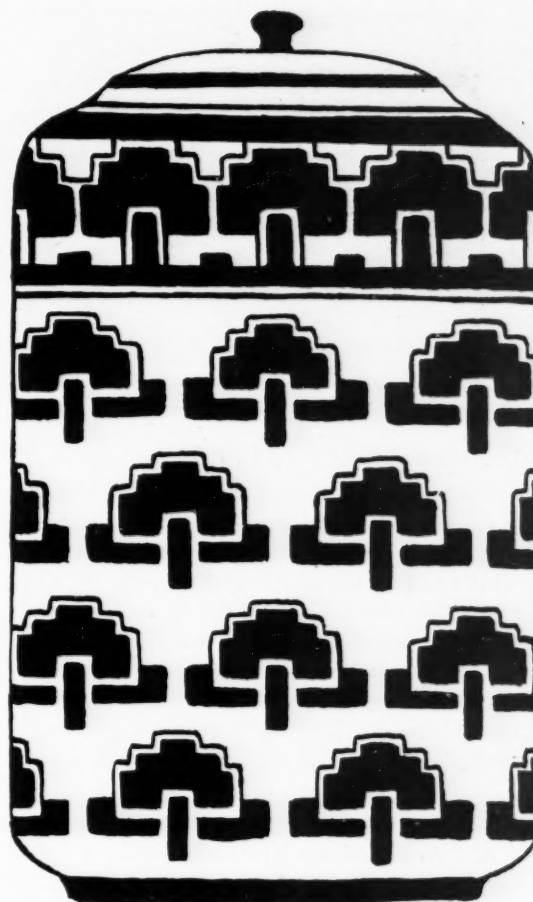
Paint in the design with Special Tinting Oil (colored with Grey for Flesh) using the greatest care to get the edges straight and smooth, putting on the oil very thin without dabbing. Let this stand half a day before dusting on the color.

With a little practice this may be done without the necessity of cleaning the edges, as the color should be put on with a soft pointed shader, and there should be no color elsewhere but in the design proper.

BORDER FOR BOWL

Anna B. Leonard

THIS simple little border is intended for a bowl to be carried out in gold and white, or grey blue, made by using Dark Blue (Lacroix) with a very little Night Green (Lacroix) and a touch of Black. Add one-eighth flux to give it a fine glaze.



TEA JAR—HELEN WALSH

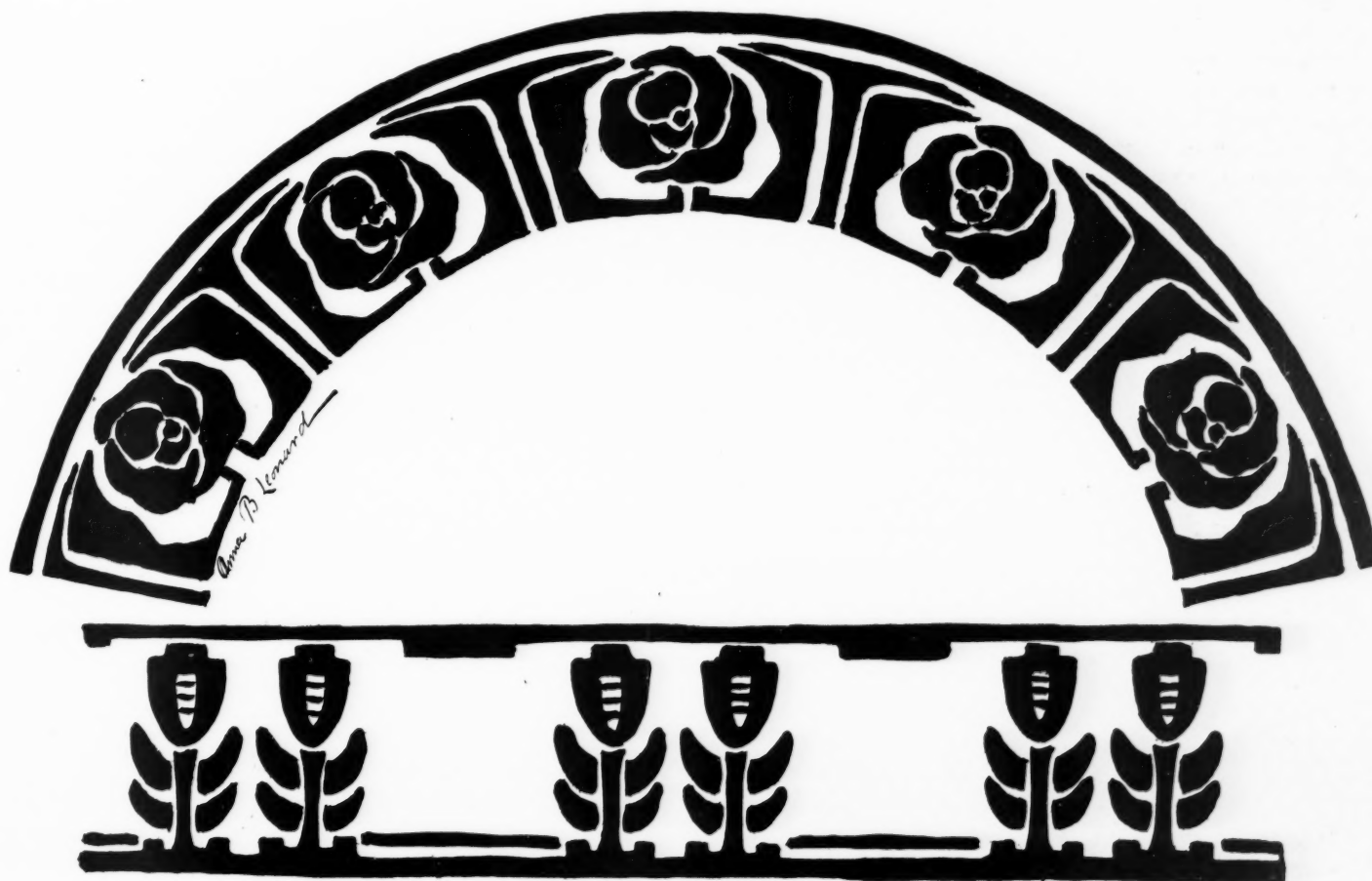


PLATE AND BORDER—ANNA B. LEONARD



No. 3

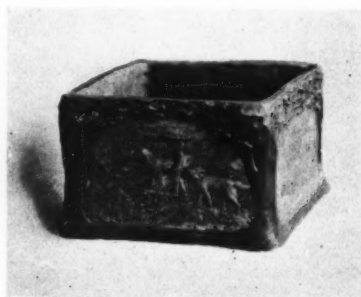
MODELING AT THE Y. W. C. A. ART SCHOOL

Sophia Antoinette Walker, Director

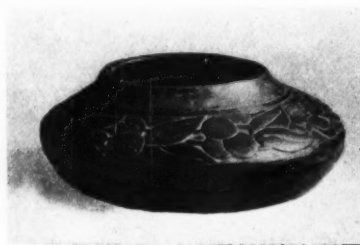
TWO years ago the KERAMIC STUDIO placed before its readers a corner of our Art Embroidery room and a line of vases made by the same fingers which hold the needle; so its readers will remember that our clay work is not an end in itself but one means of helping a girl to find her artistic bent.

The class are first year girls. Only four of their twenty school hours per week are spent in modeling; the rest go for the History of Art, tracings and enlargements of historic ornament, color, cast and mechanical drawing, wood-carving and flat design. We have no potter's wheel nor expensive equipment, and each student keeps her own clay moist until it is finished just as she may continue to do at home. We mean to make every part of our course react on every other part, and as advanced and interesting modeling is done in the four hours as could be accomplished in the twenty given to one study; students more advanced than ours may specialize to advantage.

Miss Florence Leonard modeled the round jar (No. 1), and also the jardiniere (No. 2) with its original compositions representing Mowgli and his jungle friends. This is



No. 2



No. 1



Sconce

in part a result of charcoal compositions made in the second year after reading aloud some story, and the transition is made easily to relief composition. Even in the first year modeling is connected with flat illustration by black-board exercises when each draws in front, side and oblique views bruin or bunny,—the particular animal she has drawn or modeled from the cast.

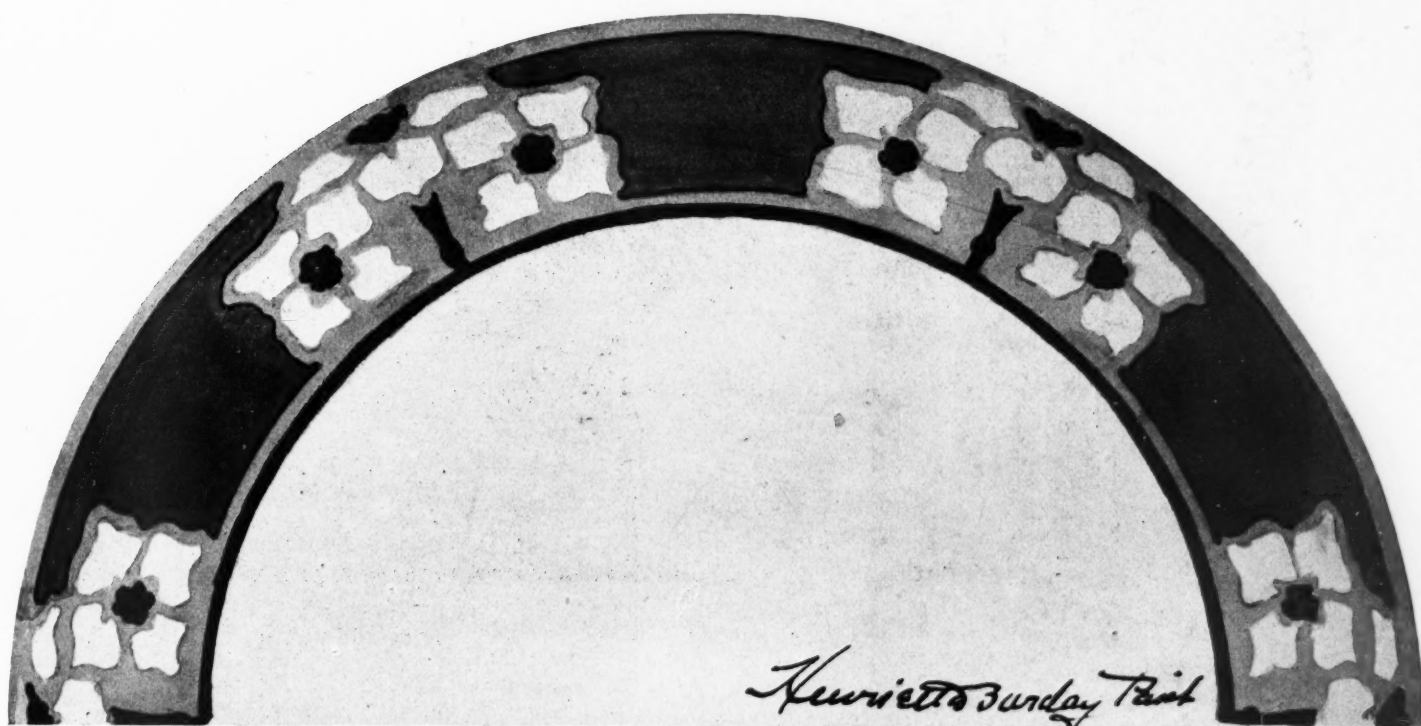
The lantern (No. 3) by Miss Janette Bosworth and the sconce by Miss Lulu Macher, first and second year's work, are applications of Moorish ornament and Acanthus design. The lantern has actually been fired and it was no easy task to model it in shape to go through the fire and to carry to Long Island, for we have no kiln of our own. It is about fourteen inches high and the cover has a hole in the top allowing it to slip up and down on a suspending chain not yet attached.

Although the advantages of ceramic work as a part of a regular Art Course are not generally recognized, they are obvious after a minute's reflection. The great draughtsmen from Michel-Angelo to Sir Frederick Leighton have modeled,—Meissonier made and maneuvered cavalry in wax before he painted "Friedland."

And in the beginnings of Art Study, when it is most difficult to make two similar curves on an axis, what a comfort to build up a vase by hand and, when its opposite contours are finally balanced and conquered, to have fruit of the Conquest to exhibit!

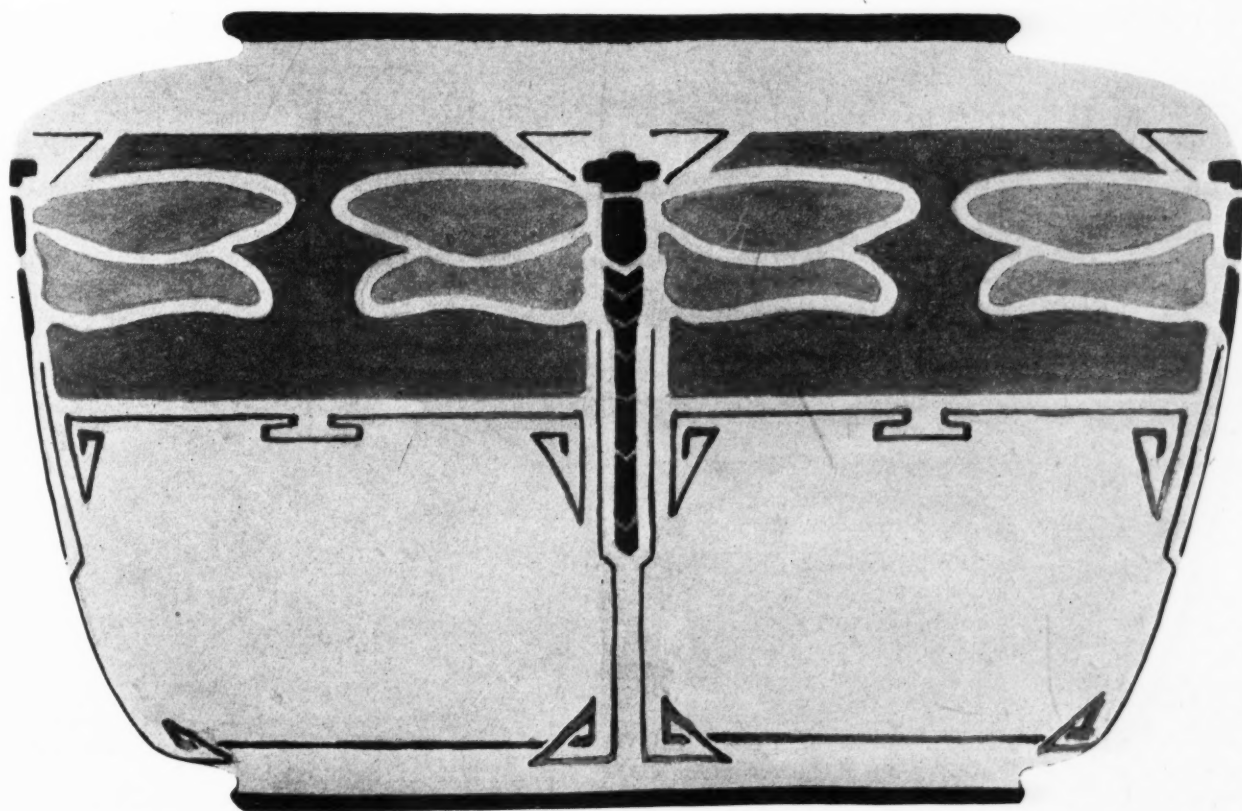
It is an open question whether so called "modeling" on a flat drawing with charcoal, etc., carried far, is of great value while the real modeling shows a student *why* a surface catches and intercepts the light, and proves to him that light and shadow mean form in three dimensions which can be suggested only in two dimensions. Holbein stopped at the suggestion in his drawings and it is said that Mr. C. Howard Walker teaches his students to do so at the Boston Art Museum.

Art is long and it is of the greatest importance to make the road to it as direct as possible; it may lead, this way of modeling, even to goals of illustration, portrait or mural painting. It is certainly a "primrose way" bordered with flowers of "finger happiness."



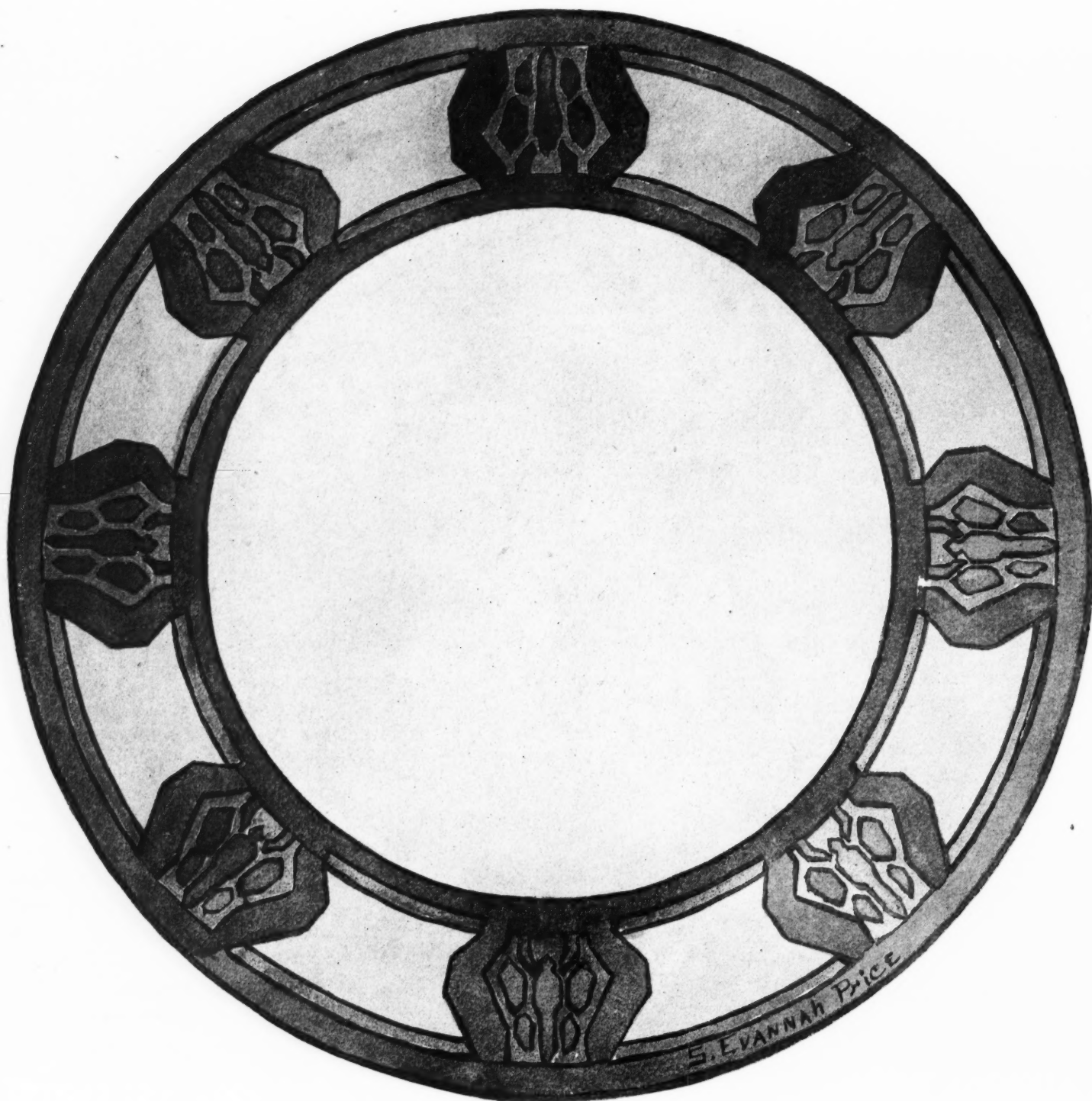
PLATE, NARCISSUS—HENRIETTA BARCLAY PAIST

Tint the panel stems with Grey Green. When nearly dry dust a little dry color over to deepen centres of flowers, Albert's Yellow. Lay the band in Gold (two coats). Outline with Dark Green for the third fire.



JAR, DRAGON FLY—HENRIETTA BARCLAY PAIST

TINT all over with Neutral Yellow and fire. After tracing the design tint the band and dust. This will make it two tones darker than the rest of the jar. Lay the wings with Neutral Yellow one tone darker than the body of the jar; paint the bodies and legs with Dark Brown. This may be carried out in tones of green if desired.



BOWL DESIGN—S. EVANNAH PRICE

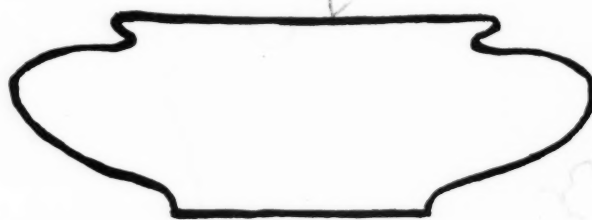
THIS design is for the Willets Belleek bowl, No. 607, and is very beautiful carried out in dark blue, light green and gold with black outlines or in the grey and yellow color scheme.

To make the design grasp the shape well, carry the darkest color used over the base, through the design and well over the top edge of the bowl.

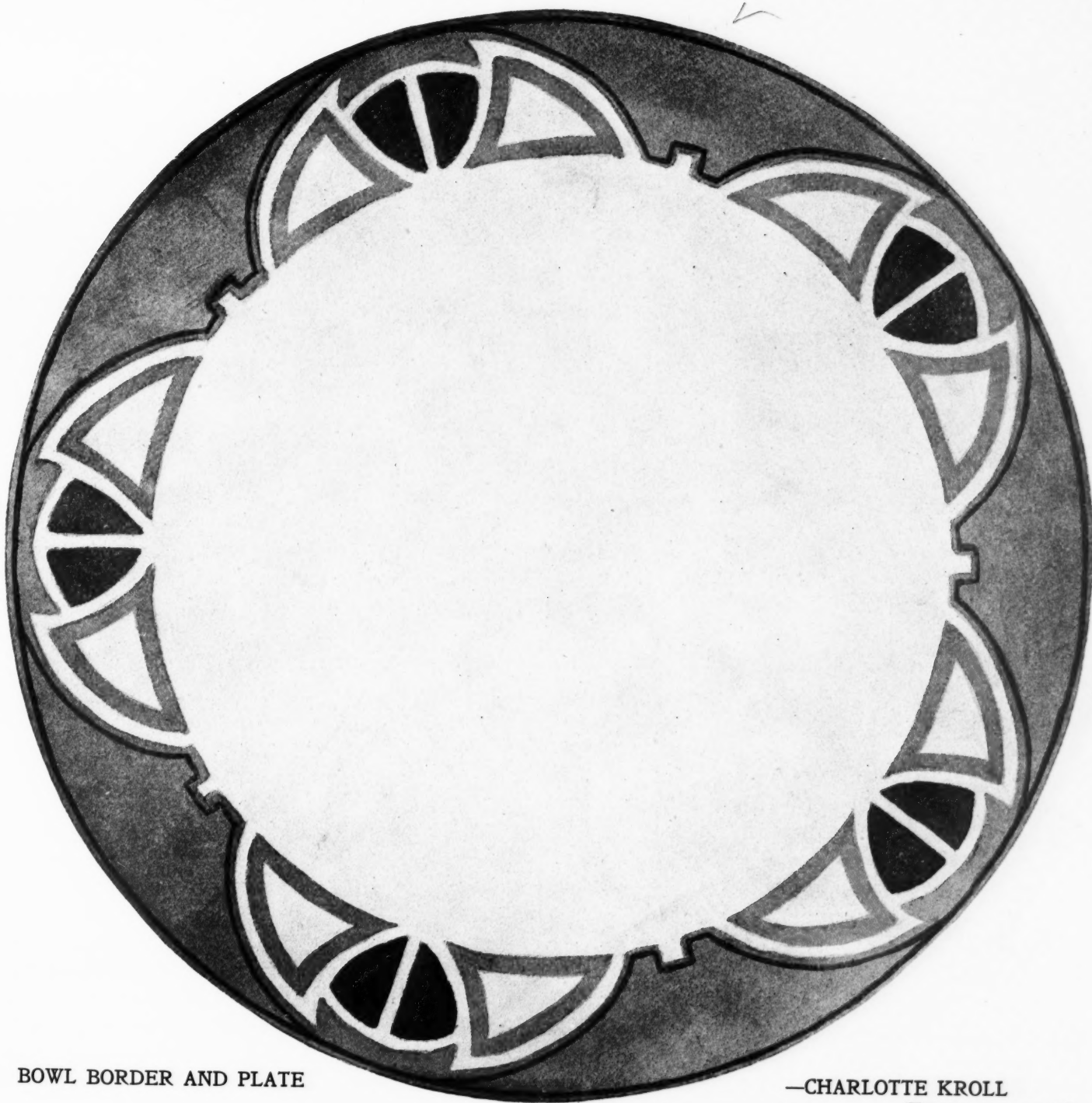
Draw the design carefully with ink and ground lay the entire surface of the bowl with Royal Blue. Wipe out all spaces except the very darkest.

Paint the narrow medium grey bands with Apple Green to which a bit of Albert's Yellow has been added and

lay in the remaining spaces with gold and fire. Touch up the gold and outline with Black.

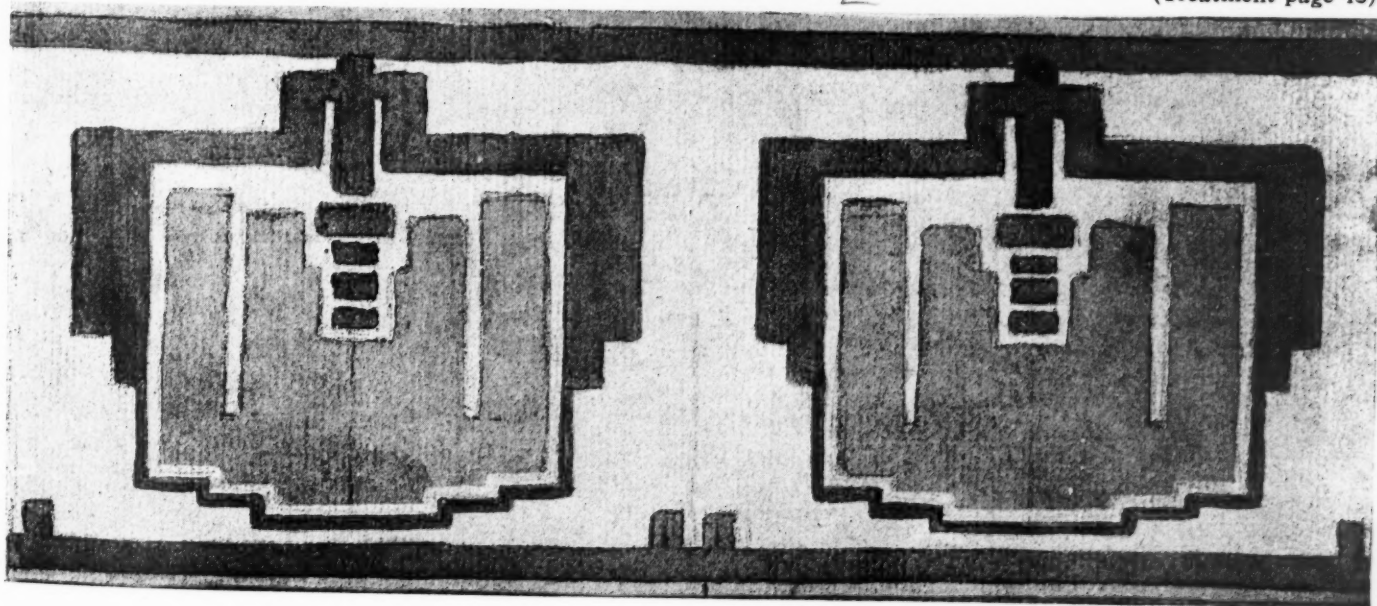


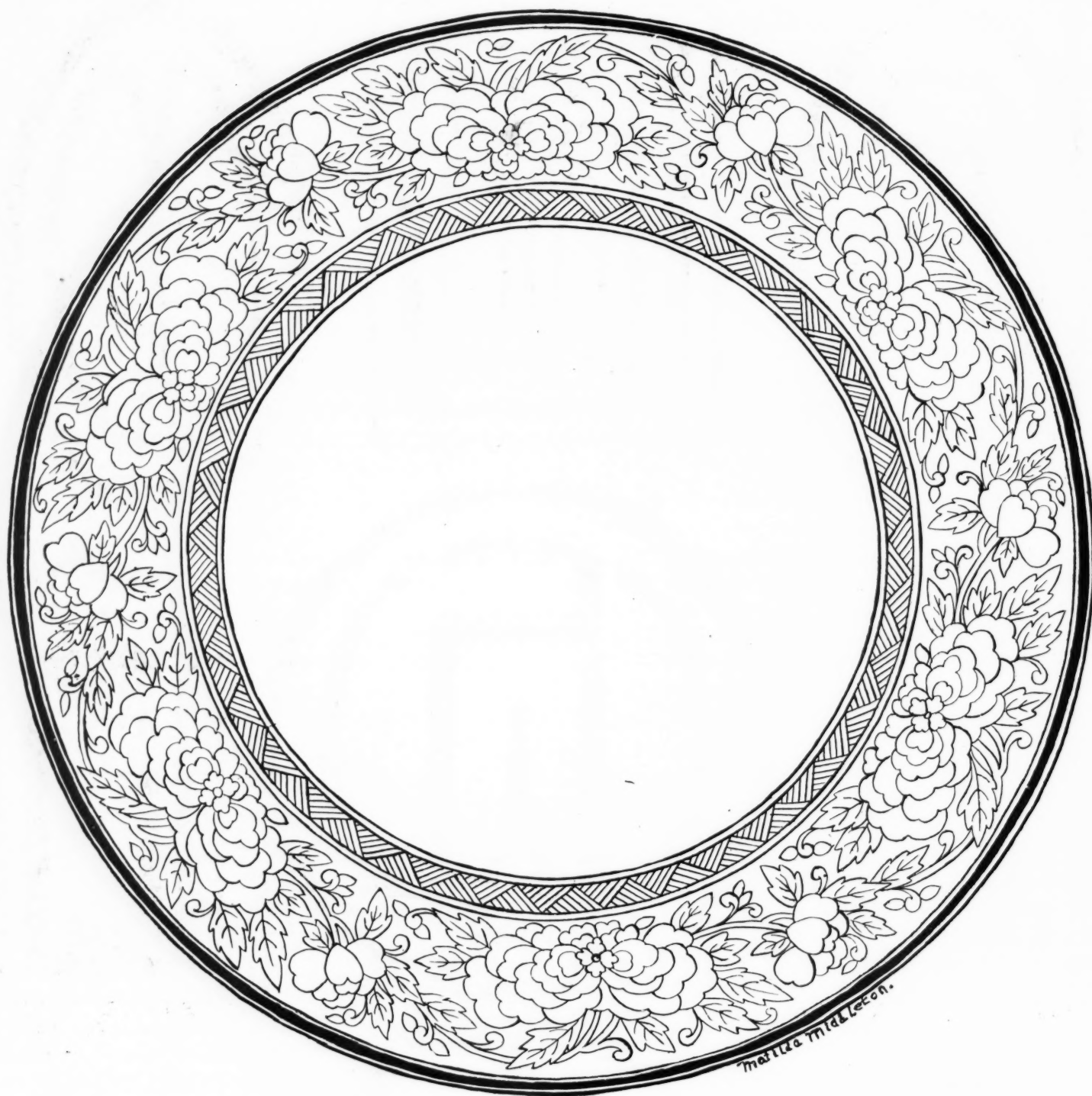
WILLETS BELLEEK BOWL NO. 607



BOWL BORDER AND PLATE

—CHARLOTTE KROLL
(Treatment page 43)





PLATE, CHINESE DESIGN—MISS M. MIDDLETON

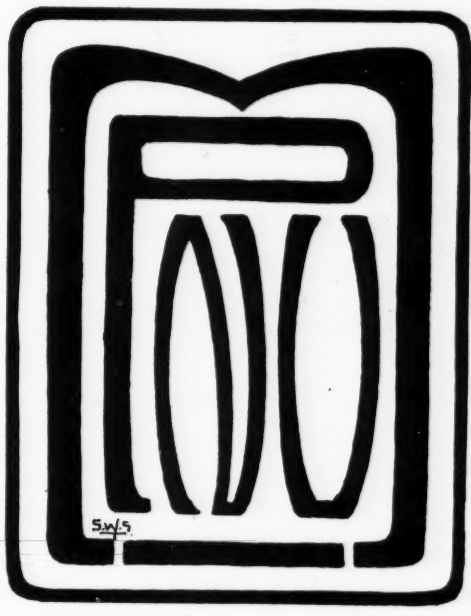
OUTLINE design in Ivory Black, two-thirds, and Dark Blue, one-third, using turpentine only.

After outlining has been fired, tint background with Satsuma color making centre of plate very light and background of design several shades darker. Clean out design leaving tint in background only. For Satsuma color use Silver Yellow, Brunswick Black, Deep Purple and Brown 4 or 17.

For leaves use Apple Green toning with Brunswick Black and Deep Purple adding one-sixteenth Aufsetzweiss. For large flowers use Capucine Red and Pompadour Red 23, equal parts, use a little fat oil and pad each petal on the edge with a very small pad doing one petal at a time and working from the centre out. The small petal in centre of flower and under same are in yellow, using two shades and

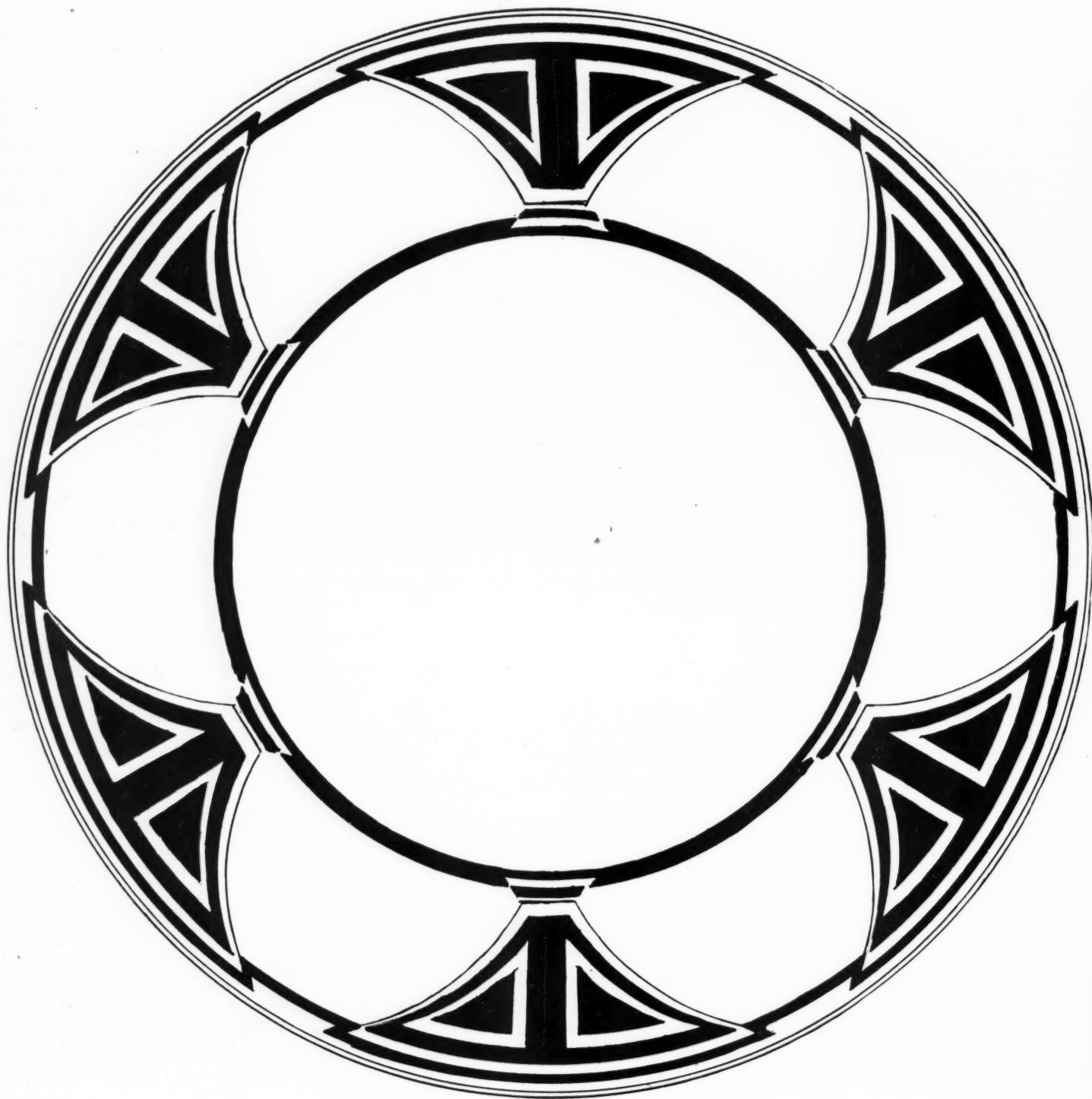
blending same, making the edges of the lighter shade. The other small flowers are in the same yellows, using enamels in same way.

The yellow mixture is Silver Yellow toned with Deep Purple for the light shade. The dark yellow is Silver Yellow, Orange Yellow toned with Deep Purple. The colors should be added to the enamel mixture, which is Aufsetzweiss, two-thirds, and Hancock's Hard Enamel, one-third, using fat oil of turpentine to mix the powder. The yellows should be a rich brownish yellow when fired. The stems and band around edge of plate are Dark Blue toned with Brunswick Black and Deep Purple. The band around center is in flat gold with lines in red over same. The colors used are La Croix with the exception of Brunswick Black and Pompadour Red 23, which are Müller and Hennig.



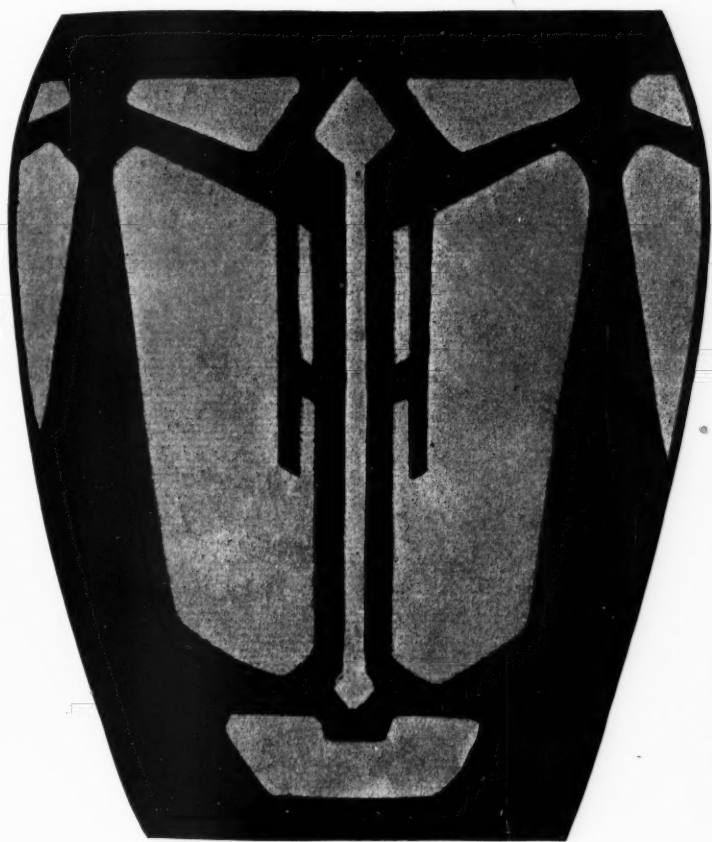
MONOGRAMS—

SARA WOOD SAFFORD



PLATE—MARGARET E. ARMSTRONG

To be executed in two tones of Brown and Yellow Brown, or any other color scheme.



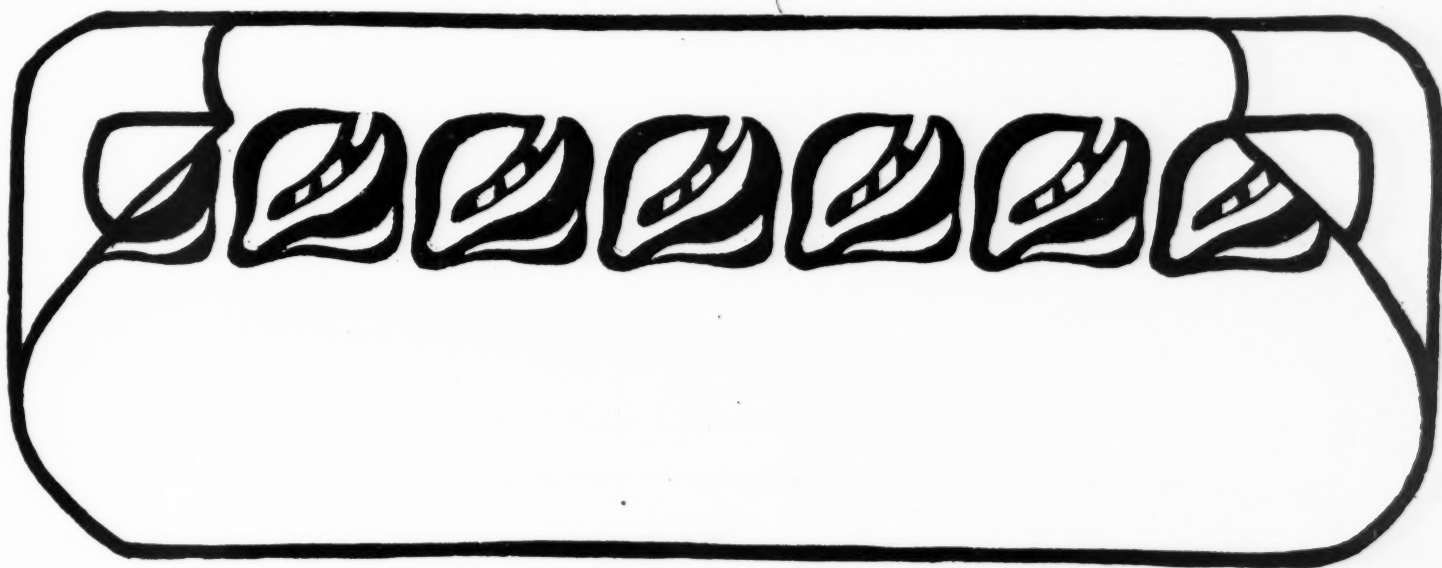
VASE—EDITH PENMAN

Coil built by hand in clay. Design modeled in low relief. Color, copper green and grey. One firing only required.



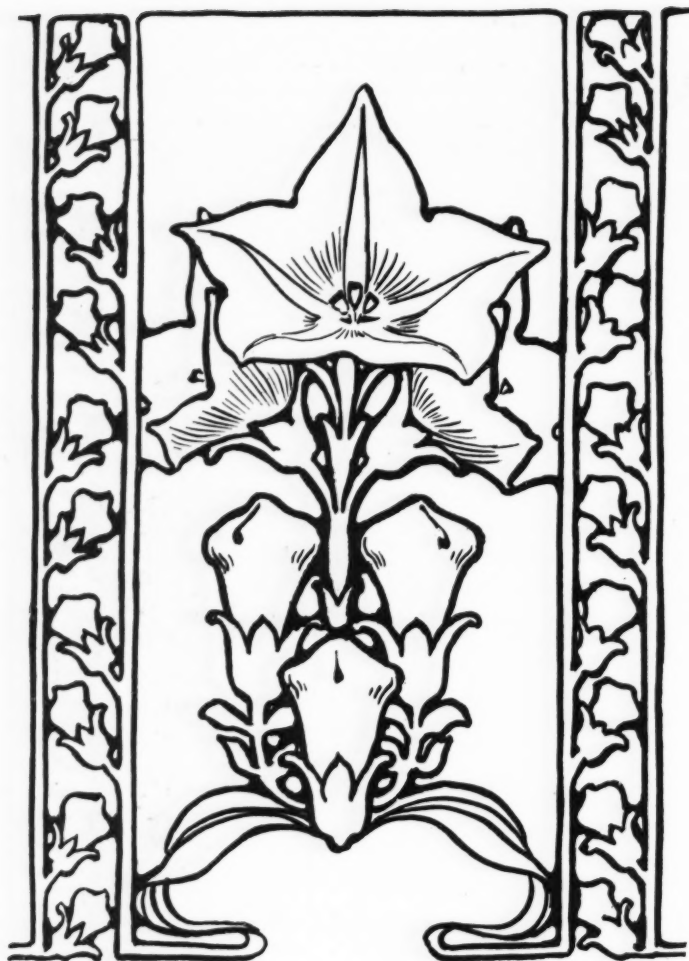
CHOCOLATE PITCHER—ELIZABETH HARDENBERGH

Coil built. Design modeled in low relief. Color, blue over copper green.



VASE, WITH HANDLES, COIL BUILT—EDITH PENMAN

Design modeled in low relief, or painted in underglaze color. Color, blue over brown.



PLATYCODON DESIGN FOR PANEL OF JAR—
MARY M. HICKS



BOWL—F. M. SCAMMELL

AFTER accurately putting design on with pencil or India Ink paint very smoothly with Fry's Special Tinting Oil, borders, top and bottom, also animal form in centre. Let stand two or three hours, dust with two Copenhagen Blue, two Copenhagen Grey, one Banding Blue thoroughly mixed dry with palette knife. Now paint smoothly with same oil the small design in border also, form or spots around animal. Let stand two or three hours and then dust with two parts Ivory Glaze, one part Tea Green, 1 part Yellow Green.

PLATYCODON DESIGN FOR JAR

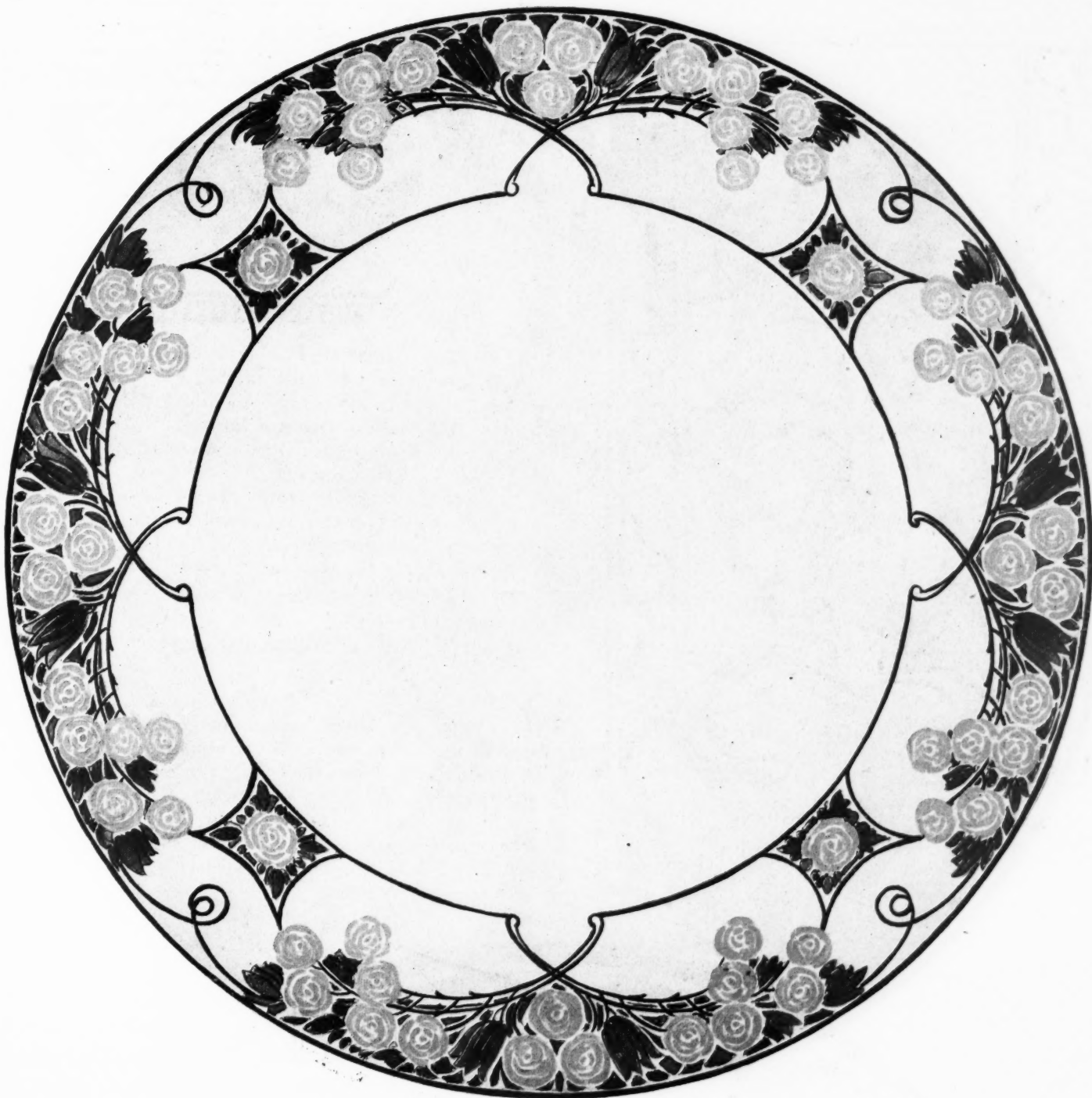
Mary M. Hicks

FIRST fire—Outline design with Copenhagen Blue. When dry, paint background of panel with two parts Copenhagen Blue and one of Banding Blue. When dry dust with same and paint leaves, buds and stems, with two parts Shading Green, one part Apple Green. Fire.

Second fire—Cover entire design with a mixture of three parts Pearl Grey, two parts Copenhagen Grey, one part Deep Blue Green. Pounce well and when dry dust with the above. Fire.



PLATE IN TWO SHADES OF GREEN—ALIDA LOVETT



CONVENTIONAL ROSE PLATE—DOROTHEA WARREN

CONVENTIONAL ROSE PLATE

Dorothea Warren

FIRST fire—Outline design in paste except roses and leaves. Roses are not outlined. Leaves outlined with Outlining Black and one-sixth Pearl Grey.

Second fire—Cover paste with Gold. Use Pink Enamel for Roses, Green Enamel No. 1 for leaves.

BOWL BORDER AND PLATE (page 37)

Charlotte Kroll

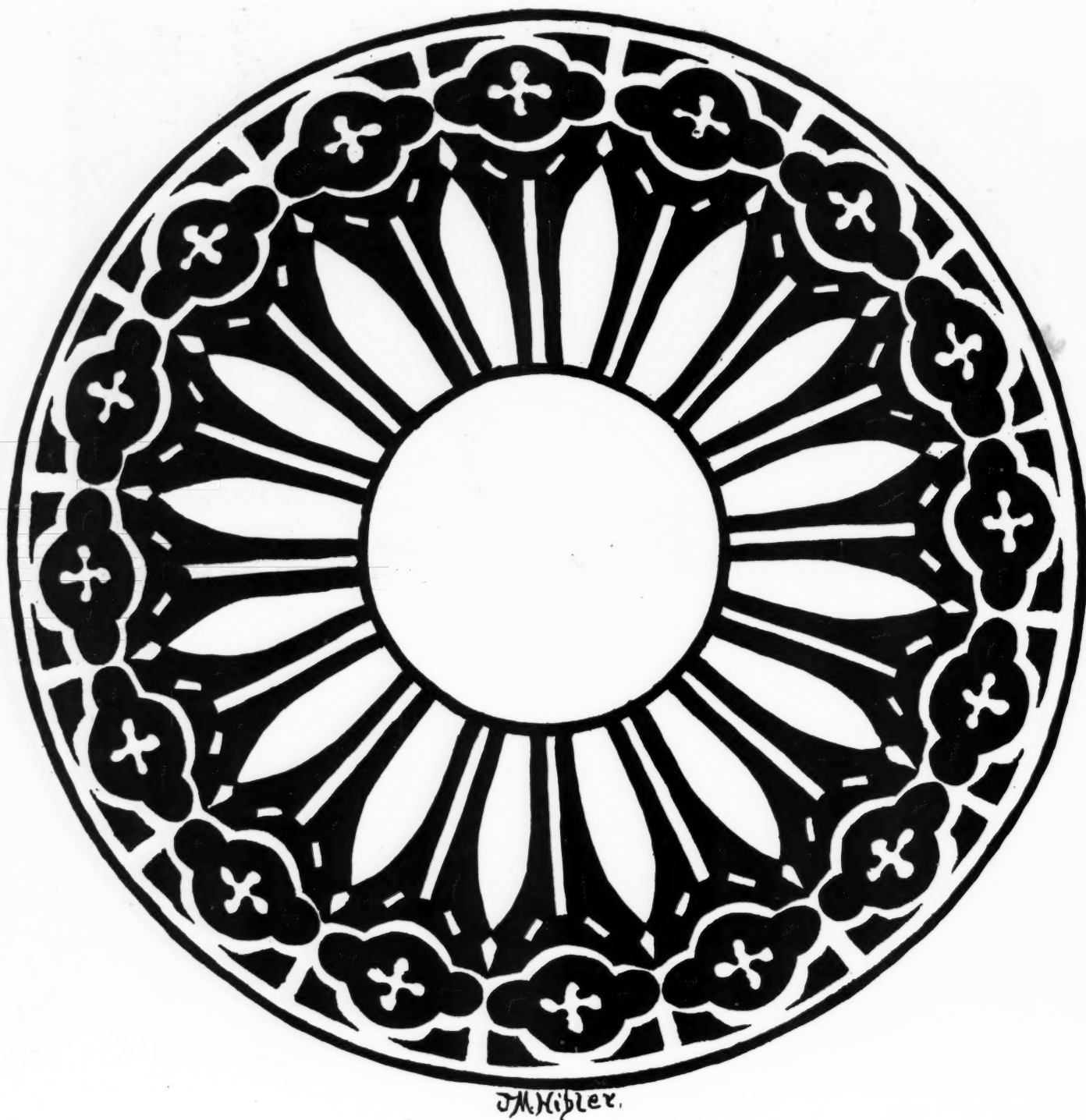
THE border design may be carried out in the different shades of blue. A pleasing color scheme for plate is a combination of neutral yellow and blue and green. Tint

the plate with Neutral Yellow. For the design around the edge of the plate use a soft blue, composed of Banding Blue mixed with a little Black, while the dark line through it is of Royal Blue mixed with a little Black. The rest of the design is carried out in a soft green.

CLUB NOTE

At the regular monthly meeting of the California Ceramic Club, Monday, April 20, 1908, the following officers were elected for the ensuing term:

President, Mrs. J. Peltier; First Vice-President, Miss H. O'Malley; Second Vice-President, Miss M. Thompson; Treasurer, Miss L. Willetts; Secretary, Mrs. E. E. Harvey.



BOWL—JOANNA M. HIBLER

TREATMENT FOR INSIDE OF BOWL

FIRST FIRE

UPPER part of ornament equal parts of Copenhagen Blue, Banding Blue, Grey for Flesh.

Lower part of ornament, equal parts of Copenhagen Blue, Grey for Flesh, Sea Green.

Mix the above with medium and a drop of clove oil, paint on flat.

SECOND FIRE—THE ENVELOPE

Mix with special tinting oil, a little Deep Blue Green, set aside for several hours; dust with three parts Pearl Grey, two parts Copenhagen Grey, one part Sea Green.

THIRD FIRE

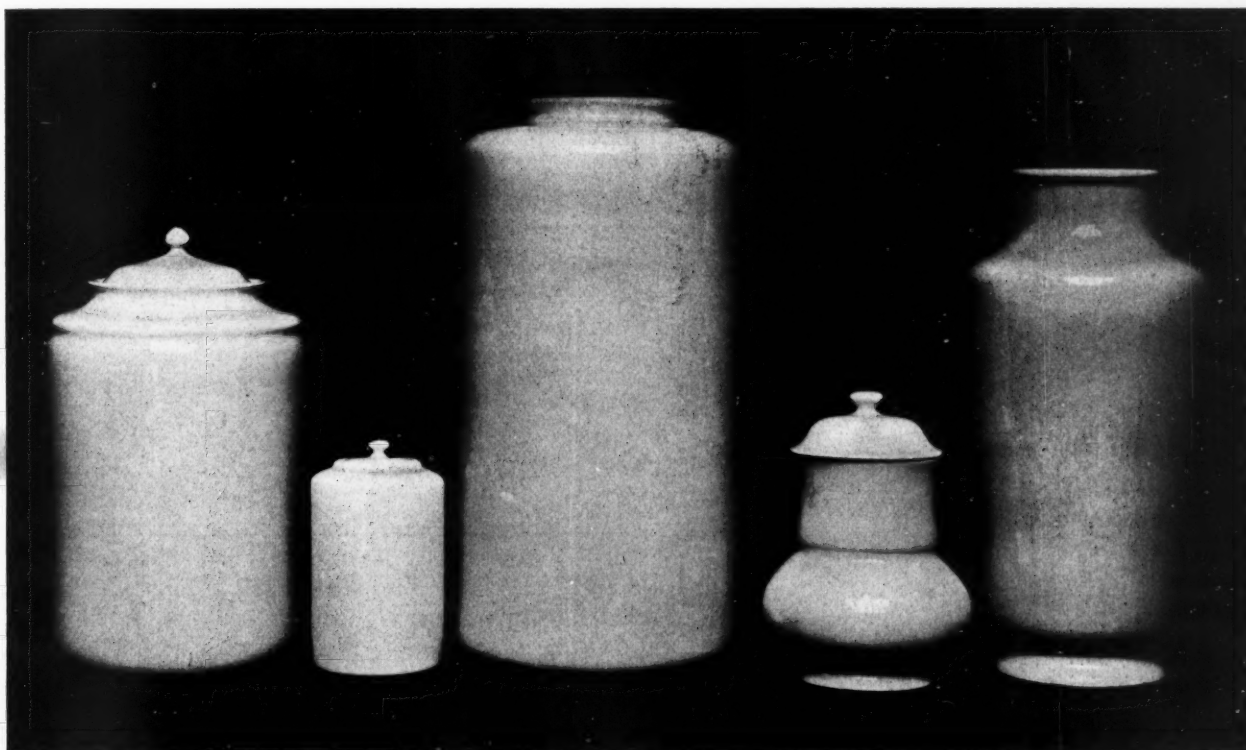
Outline all with equal parts of Sea Green and Banding Blue; dust outline with Copenhagen Blue, two parts; Banding Blue, one part.

OUTSIDE OF BOWL

Mix a little Grey for Flesh with special tinting oil, set aside for several hours; dust with three parts Pearl Grey, three parts Copenhagen Grey, one part Sea Green.

FOURTH FIRE

Mix with special tinting oil a little Deep Blue Green, set aside several hours; dust with three parts Pearl Grey, one part Copenhagen Grey, one part Sea Green.



SHAPES DESIGNED BY MAUD M. MASON

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Chas. Volkmar

UNDERGLAZE GOLD

Charles Volkmar

IT was at the Paris Exposition of 1878 that Theodore Deck, the French ceramic expert, exhibited his first results in underglaze gold. It is not so much the technical difficulties met with in its application, as the expense, that prevents it being brought into general use.

The gold that is to be employed should be perfectly pure, and in leaf form like that used by gilders or frame makers, only that it should be at least twenty-five times the thickness.

Theodore Deck, in his book "La Faïence" gives the following method for applying underglaze gold. He first advises that the surface of the object to be treated be given a coating of enamel mixed with a coarse fire sand; then this coating of enamel is fired in the usual clay fire. After this proceeding the surface of the object has a rough sandy nature from the fire sand, on account of its not melting. Coarse ground fire brick is also good for this purpose.

The surface must now receive a coating of quince seed jelly on which is then applied the gold, using a stiff hard brush for the purpose of attaching it well. The jelly, you will understand, acts as a medium to make the gold leaf adhere more securely. In this latter operation great care must be used that all places are well covered and that the gold is firmly fastened, for if it should move during the application of the glaze all would be lost, as no reparation is possible after the final development of the glaze. With regard to the glaze, it is applied by means of spraying.

Deck used his gold treatments mostly as background for the decorative heads, principally on flat surfaces and painted in the underglaze process. The sanded gold effect in contrast with the rich quality of the underglaze coloring of the face and drapery is very harmonious.

A sanded surface is not always desirable, and in time may become monotonous. I have obtained a smooth effect in the following manner. The surface to be gilded ought to be treated with a coating of enamel tinted similar to a gold color, which is fired in the clay fire. The advantage in this is that in case the gold fires out thin in places, it will not be so easily noticed. To obtain the proper surface necessary for laying the gold successfully, remove the gloss with hydrofluoric acid or sand blast. Then on the surface so prepared I lay my gold in a similar manner to that given by Deck.

It is understood that the glaze to be used in gold decoration should not require more than 2,000° Fahr. to develop it, and be of an acid nature.

THE DEVELOPMENT OF POLYCHROMATIC EXTERIOR GLAZE DECORATION

Herman A. Plusch, M. Sc.

ALL who are interested in architecture and the ceramic arts are familiar with the growth and development of glaze decoration. The porcelain tower at Nankin, built 833 B. C., was one of the best examples of exterior polychromatic glaze decoration. The Assyrians, Egyptians, Italians, and Spaniards have all left many beautiful examples of what has been done with colored glazes applied to building exteriors and interiors—some of them date back to 3000 B. C.

The glazes mostly used by the Ancients and during Mediaeval times were the transparent lead, and in some cases—as in Lucca Della Robbia's work—the opaque tin enamels. The best examples of polychromatic glaze work are to be found in the Mediterranean countries. The clear air, colored skies and changing waters furnished inspiration for the early Ceramists and they have handed down to posterity records of color which will neither fade away nor be destroyed by the ravages of time.

The Greeks, not satisfied with monochrome for their beautiful marble temples and public buildings, embellished them with various colored paints—it almost seems a sacrilege to us; but what was the effect? They have stood the architectural criticism of centuries, and are now being reproduced in more durable material.

Terra Cotta modeled in every conceivable design, glazed with every known color and texture, is within the reach of every architect, and there is no reason why, with all of our advanced methods of manufacture and the discovery of the lost arts of glazing, more monuments of architectural beauty, such as the Academy of Music in Brooklyn, will not be erected.

This building of Byzantine architecture, modeled in high relief and glazed in oriental tones, covers a city block. While the glaze color treatment on this building has been criticised by some, this is no reason why polychromatic glazed exteriors should be condemned. Those who criticise this sort of work, with an idea toward condemning it, stand in the way of architectural and ceramic progress—and incidentally in their own light. This is the only means of beautifying our cities with a sanitary, fire proof and weather proof material.



Chas. Volkmar



PLAQUES—MRS. HOYT

The pyramids are crumbling and the hieroglyphics are being lost while the history of the world and religion remain for us intact on records of burnt clay.

Now a word in more detail concerning polychromatic exterior glaze decoration in its present state of development as found in the United States. Most of the examples of this work are to be found in the Eastern states. The Parkhurst church in New York was the first large polychromatic exterior to be used in that city. This building is scarcely five years old. The color scheme on it while attempted in a very conservative manner is nevertheless good; but one must approach the building very closely to get the beautiful effect of green and old-gold in combination. Deep blues, yellows and creams melt into each other and on the whole produce a very quiet, sombre, and still refined effect.

Go across to Brooklyn and look at the St. Ambrose Church and see bright blues, greens, yellows, reds, siennas and white used with less conservatism. Is the effect any the less attractive? The synagogue in Pittsburg in yellow, green and blue and with its colored dome is a gem of architectural beauty in the residential section of that city. The Elephant House now being erected in the Bronx Park will be a revelation in glazed exteriors with its shaded old-gold and deep green, its various blues and creams. The whole effect will be oriental in the extreme and in keeping with the purpose and surroundings of the building.

Much more could be written on the artistic value of glazed polychromatic exteriors, but this article would not be complete without a word regarding the architectural and commercial value of the same. Clay, yielding itself to the hand of the modeler, is easily made to express the feeling of the human mind; combine with this advantage the ease of securing a sanitary, weather and fire resisting material—to cover and protect such modeling—selected with a view toward producing the best color values, and we have a building material unsurpassed by anything ever at the disposal of the ancients. Our present day terra cotta is structurally efficient, and our glazes defy the severe mechanical stresses exerted upon them, the physical action of heat and cold, and the chemical action of our atmosphere.

With such durable materials at hand the reputation of the architect who successfully employs colored glazes for exteriors will be assured and lasting. Glaze composition, texture, and the degree of fusibility are very vital points which need consideration in connection with exterior work. The soft, porous and heavily applied mat glazes so desirable for interior decorations must not be considered for exteriors, hard glazes, and those well incorporated with the body are essential, not necessarily lustrous glazes although they present some advantages.

Tone must also be carefully handled—while the material for interior work changes very little in tone after being placed, exteriors must necessarily become softened by time—consequently a structure when erected in soft tones when aged will not produce the desired effect; whereas the more or less aggressive color scheme will eventually tone down to what was originally intended.

It behooves us to use our best judgment in expressing our opinions on these attempts at old world restorations in our new country, and judging from the successful attempts made in this last decade the employment of colored glazes on building exteriors has a future of interest to all, especially to the lover of architecture, the architect and the ceramist.

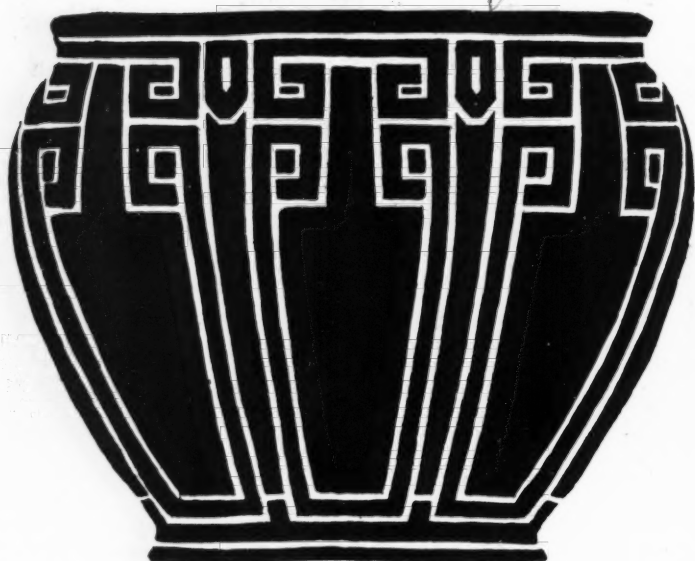
As a progressive race we have adopted that which is best in old world culture, science, art, literature, and music. We have also adopted a great deal of old world architecture. Now come polychromatic glazed exteriors to be developed in accordance with American taste and by American architects and ceramists.

STUDIO NOTES

Miss Gertrude Estabrooks will return to her Chicago studio, 1102-3 Auditorium Tower, on July 1st.

Miss Fannie M. Scammell, at present teaching in Portland, Maine, will later be at Chautauqua. Her New York address is 118 Waverly Place until further notice.

Miss Mariam L. Candler, Detroit, Mich., has removed her studio from The Fine Arts Building to 85 Putnam Avenue.



JARDINIERE IN VIOLET AND PURPLE—MINNA MEINKE

FIRST fire—Paint design with Fry's Special Tinting Oil. After three hours dust with Royal Purple.

Second fire—Paint all over with Fry's Special Tinting Oil and a touch of black. After twenty-four hours dust with five parts Pearl Grey, one part Violet No. 2, and one-half part Royal Purple.



SUGGESTIONS FOR TEA JAR WITH ABSTRACT DESIGN (Page 33)

Helen Walsh

IF colors are desired choose a dull olive green for the body of the jar. Lay the band in Neutral Yellow and the design in Old Blue and Dull Red. It is pleasing, however, as a monochrome in Green, Olive Green, with design in Dark Green, or Olive Green with design in Black.

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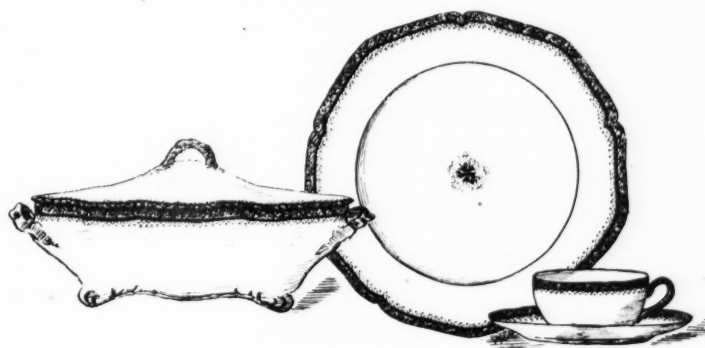
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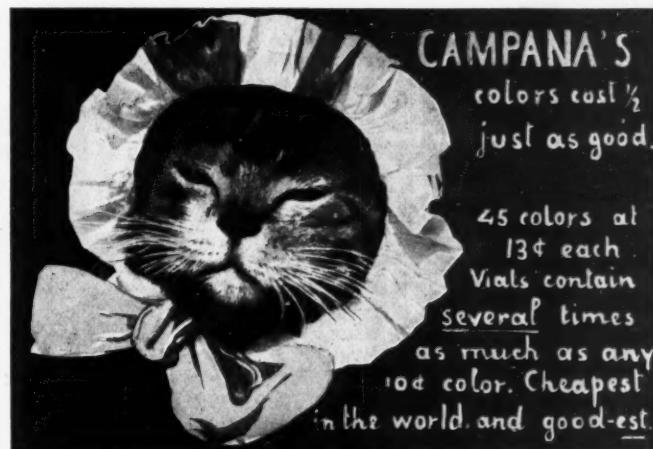
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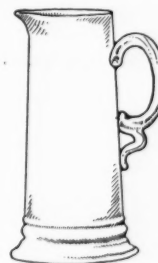
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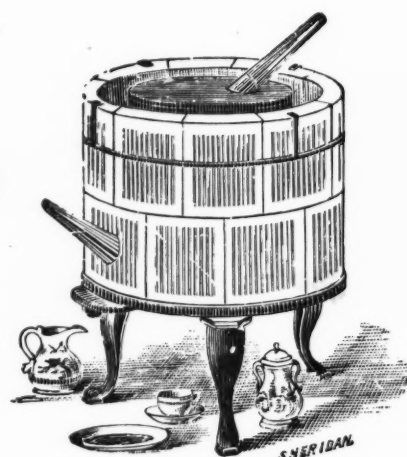
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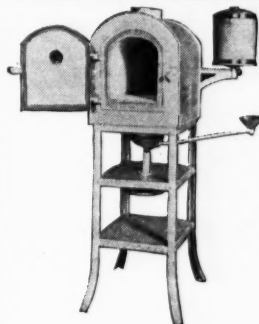
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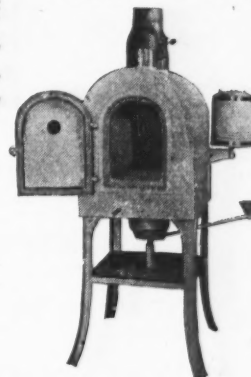
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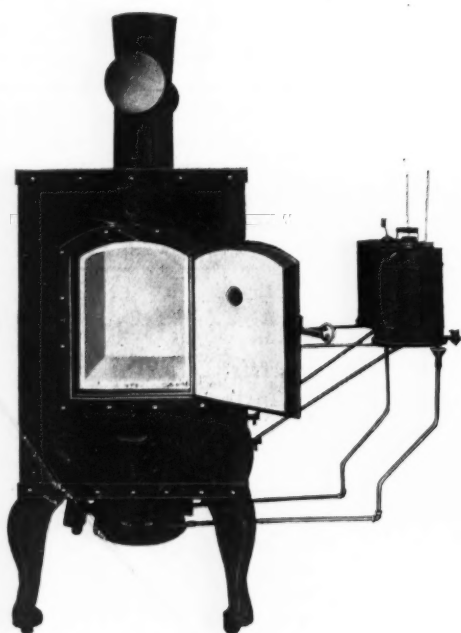
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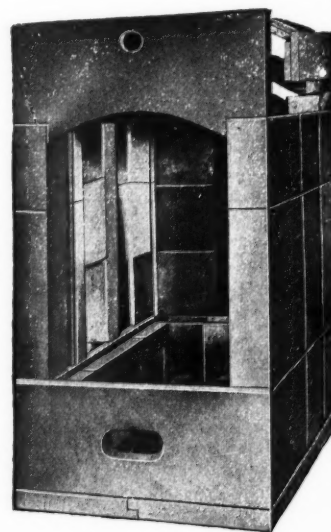
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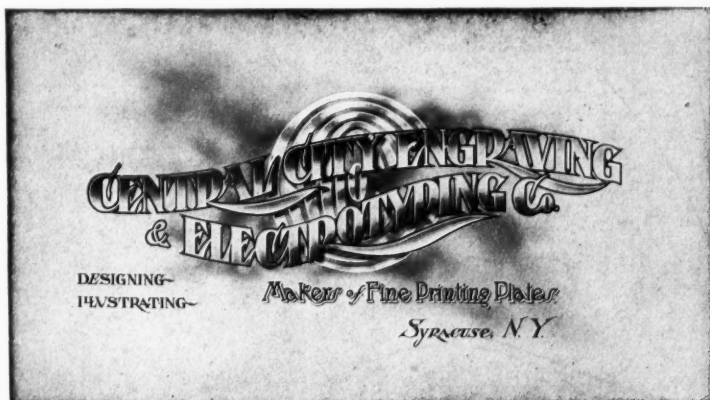
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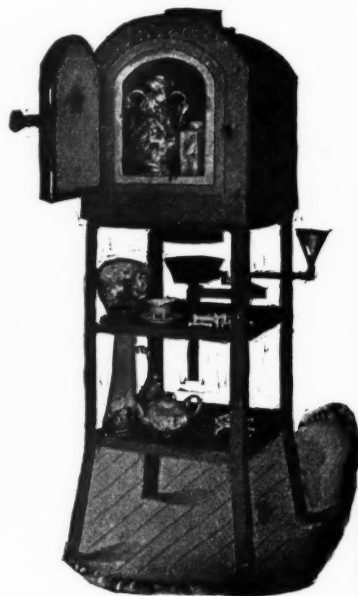
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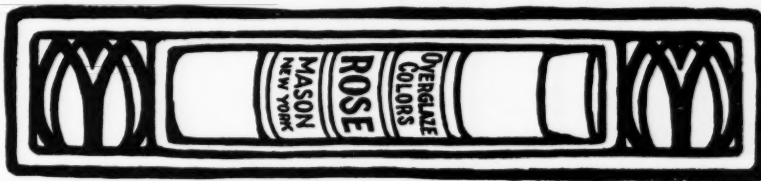
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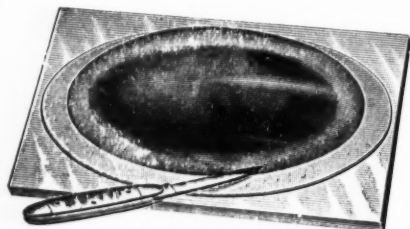
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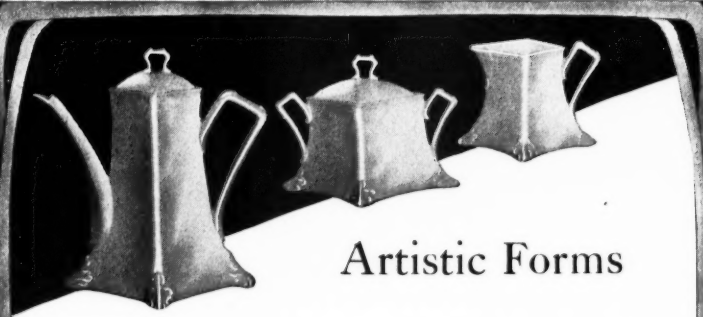
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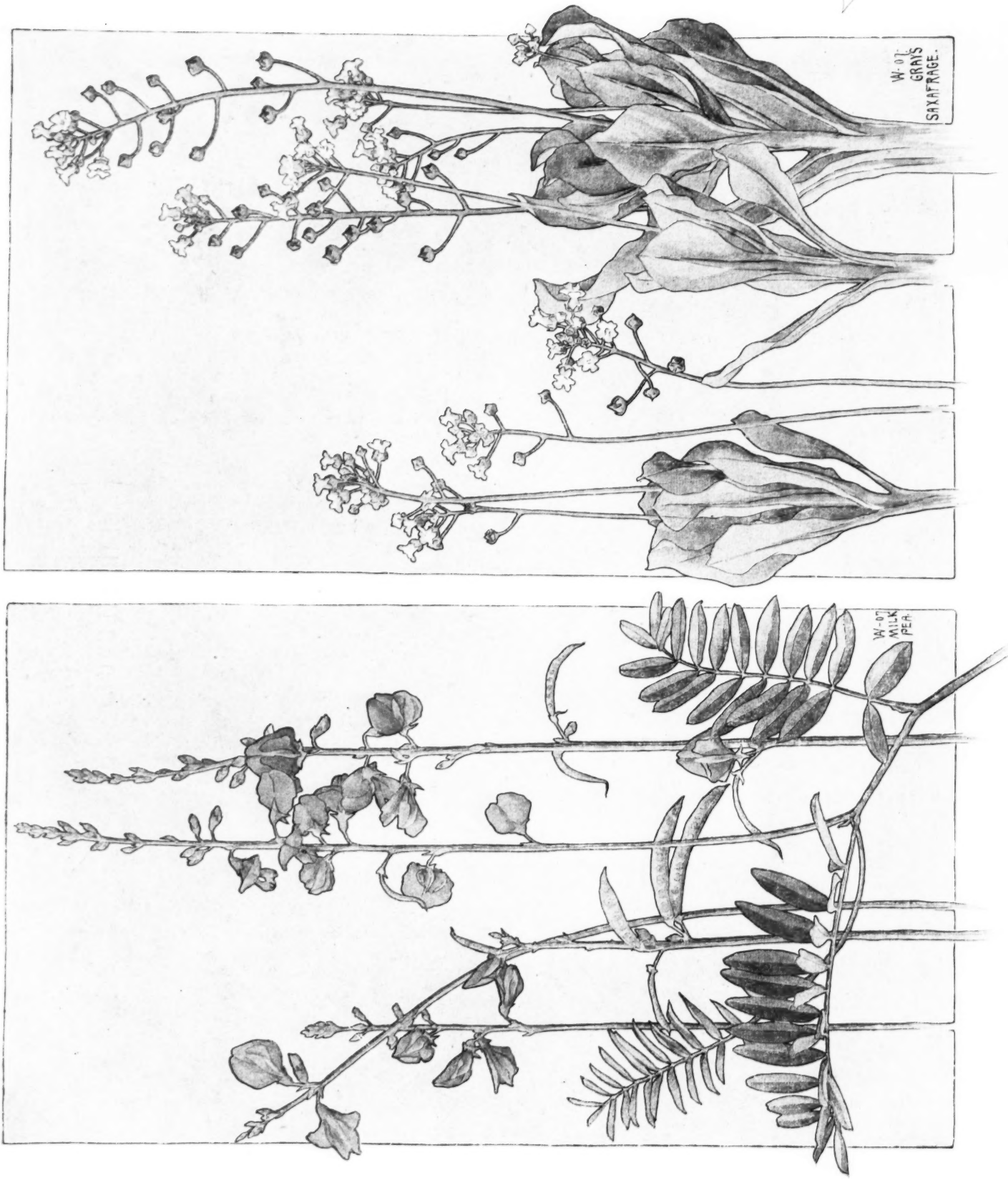
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